

ELEMENTARY
HARMONY

PART I

BY

C. H. KITSON



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ELEMENTARY HARMONY

PART I

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PREFACE

My *Evolution of Harmony* was intended for students of some maturity, and for those who are able to devote a considerable time to the subject.

A large number of those who have used it have expressed a wish that I should write a short elementary treatise on similar lines. The present book is the first part of this work. It is intended for beginners, for use in schools, and for students in musical institutions who have to acquire in a short time a knowledge of the main facts of harmony. In attempting to make the book short and concise, I have been compelled to make it somewhat dogmatic. As the book is for beginners, this is probably an advantage. No attempt is made to deal with modern technique. Obviously such a course would be quite out of place in a book of this nature.

In the preparation of this volume I have kept in the foreground what I think are the essentials for any profitable study: (a) ear-training, (b) constructive work, (c) constant use of the unessential.

If the study of harmony is to be of any use at all, it must enable the student to use the material about which he reads, even if it be in the most elementary fashion.

C. H. KITSON.

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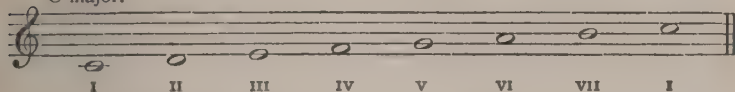
CHAPTER I

EAR-TRAINING IN THE DIATONIC MAJOR SCALE

1. THE student must never be allowed to put down on paper what he does not hear both physically and mentally. It is not possible to hear mentally without having first heard physically. This chapter deals with the necessary preliminary ear-training.

2. The major diatonic scale :

Ex. 1.
C major.



The Roman numerals are used to designate the various degrees of the scale. The ordinary names are as follows :

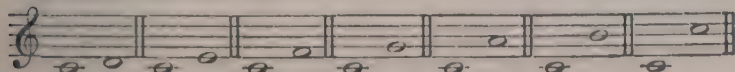
I. Tonic, II. Supertonic, III. Mediant, IV. Subdominant, V. Dominant, VI. Submediant *or* Superdominant, VII. Leading Note.

- | | | |
|----|------------------------------|---------------------------------------|
| 3. | I to II | forms the interval of a major second. |
| | I to III | major third. |
| | I to IV | perfect fourth. |
| | I to V | perfect fifth. |
| | I to VI | major sixth. |
| | I to VII | major seventh. |
| | I to I ¹ (octave) | perfect octave. |

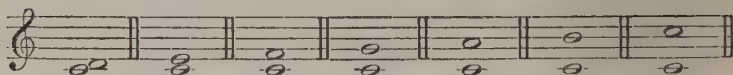
When the sounds forming the interval are played consecutively, the interval is said to be melodic ; when they are played simultaneously, the interval is harmonic.

Ex. 2.

Melodic intervals from I :



Harmonic intervals from I :



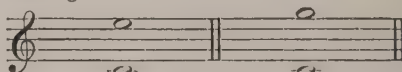
4. When intervals exceed the octave they are said to be compound.

The compound interval of the second is termed the ninth.

"	"	"	third	"	"	tenth.
"	"	"	fourth	"	"	eleventh.
"	"	"	fifth	"	"	twelfth.
"	"	"	sixth	"	"	thirteenth.
"	"	"	seventh	"	"	fourteenth.

But the ninth and tenth are the only compound terms generally used ; and the terms for the simple intervals are often employed for all compound intervals.

Ex. 3.



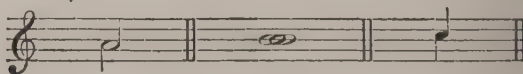
Tenth or Third. Twelfth or Fifth.

All intervals are reckoned *upwards*.

5. The intervals of the third (major or minor), perfect fifth, sixth (major or minor), and perfect octave are said to be consonant. Those of the second, fourth, and seventh are dissonant.

When two parts take the same sound (i. e. at the same pitch) they are said to employ the Unison.

Ex. 4.



6. The student must be able to state accurately any intervals played from I, as in Ex. 2. Next he must take the other degrees of the scale as starting-points, and name accurately the qualities of the intervals.

The difference between the qualities of intervals taken from II, as compared with those taken from I, can be easily appreciated

by taking into consideration what the intervals from II would be if it were regarded as a new Tonic.

Ex. 5.

Intervals from C as I :—

Major Second. Major Third. Perfect Fourth. Perfect Fifth. Major Sixth. Major Seventh. Perfect Eighth.

Intervals from D as I :

Major Second. Major Third. Perfect Fourth. Perfect Fifth. Major Sixth. Major Seventh. Perfect Eighth.

Intervals from D as II :

Major Second. Minor Third. Perfect Fourth. Perfect Fifth. Major Sixth. Minor Seventh. Perfect Eighth.

Thus from D to F is a minor third,

„ D to C „ seventh,

both being a semitone less than the third and seventh from D as a Tonic (scale of D major).

The others are given below with the differences noted.

Ex. 6.

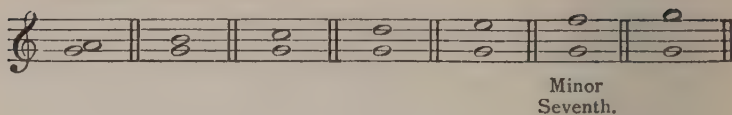
Intervals from E as III :

Minor Second. Minor Third. Minor Sixth. Minor Seventh.

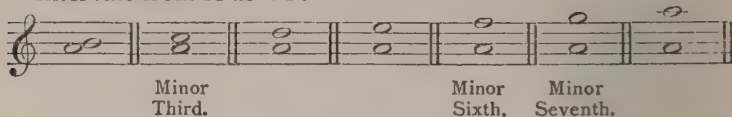
Intervals from F as IV :

Augmented Fourth.

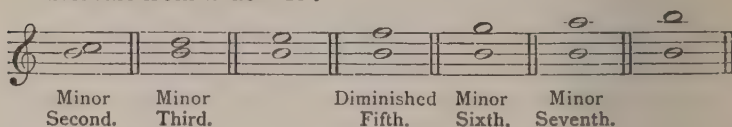
Intervals from G as V :



Intervals from A as VI :



Intervals from B as VII :



Thus a student should be able to sing or take down from dictation examples such as follow, I being in every case given beforehand: (a) II to VII, (b) III to VI, (c) IV to VII, (d) V to I'.

7. When intervals beyond the octave are used the following abbreviations are useful :

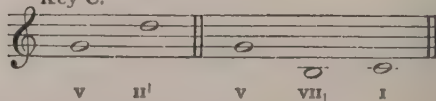
I', II' = octave above I or II,

I₁, II₁ = octave below I or II,

and they can be referred to as higher I or lower II, &c.

Ex. 7.

Key C.



8. The following are examples of ear-tests.

No student should proceed to the next chapter till he is tolerably certain of the ground covered in this chapter.

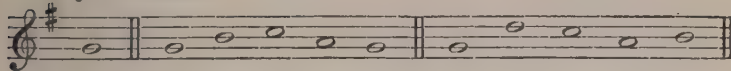
DIATONIC MAJOR SCALE

11

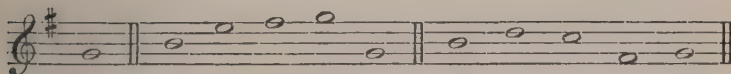
EAR-TESTS.

Ex. 8.

Key G. Melodic.

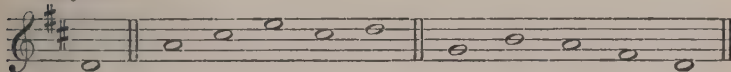


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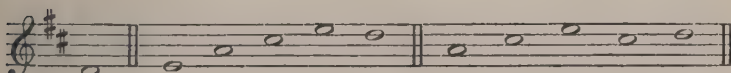


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Key D.

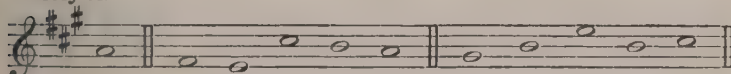


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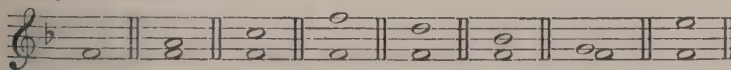
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Key A.



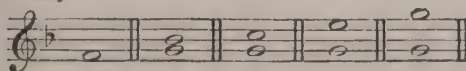
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Key F. Harmonic.



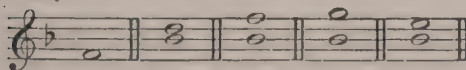
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Key F.



1

Key F.



1

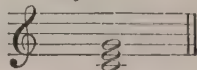
The master can devise similar tests in all the major keys.

CHAPTER II

PRIMARY TRIADS OF THE MAJOR KEY IN ROOT POSITION

1. IF we take I as a bass or lowest note and place above it (a) the third from I, (b) the fifth from I, the resultant combined sound is termed a triad.

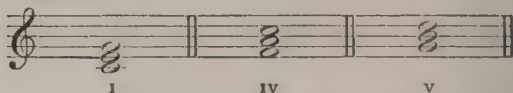
Ex. 9.
Key C.



The lowest note (C) is termed the root. A triad formed by placing above a root the major third and perfect fifth from such root is called a Major Common Chord.

There are three such diatonic chords in the major key: Ia, IVa, and Va (*a* signifies root position of chord).

Ex. 10.

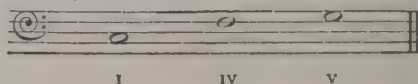


They are termed the Primary Triads of the key.

2. Having given the key-note, the master should play these in any order on the pianoforte, the student stating each chord as played. IVa can be distinguished from Va from the fact that Va contains the leading note (VII). They should all be distinguished from one another by listening to the pitch of the root.

The student must have no hesitation in distinguishing between I, IV, and V.

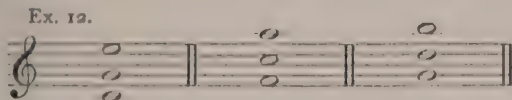
Ex. 11.
Key C major.



He should also sing the sounds forming the common chords on these notes.

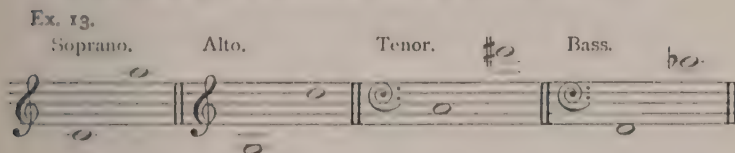
Ia (I + III + V).
IVa (IV + VI + I^b).
Va (V + VII + II^b).

3. The upper sounds forming the chords can be inverted in their positions.

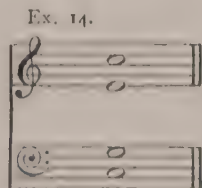


4. These chords should now be arranged for voices (Soprano, Alto, Tenor, and Bass).

The compass of the various voices is approximately :



S. and A. are written in the treble stave, T. and B. in the bass stave.



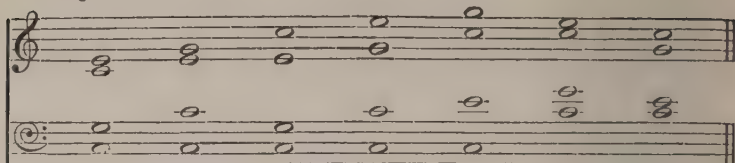
5. As there are four voices and only three sounds in each chord, one factor of the chord must be sounded by two voices at the unison, octave, or fifteenth.

It is generally inadvisable to double the major third from the root ; and the leading note should not be doubled. Therefore, double the root or fifth.

Adjacent parts should not be more than an octave apart, except the two lowest.

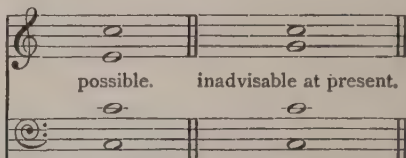
The following are good arrangements of Ia:

Ex. 15.



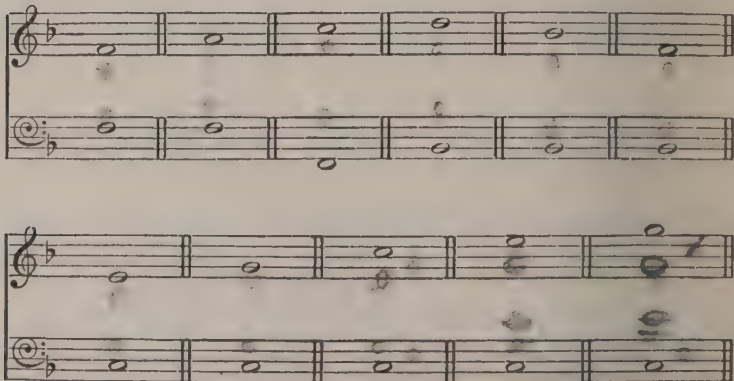
6. Sometimes the fifth from the root may be omitted; the third should only be omitted for special effect.

Ex. 16.



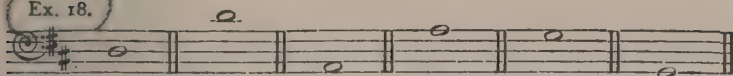
7. Add parts for A. and T. to the following S. and B., forming primary triads. The parts must not cross, i. e. S. must be the highest part, A. the next, T. the next, and B. the lowest part.

Ex. 17.



8. Add parts for S. A. and T. to the following bass notes, forming primary triads. Give at least two arrangements of each.

Ex. 18.

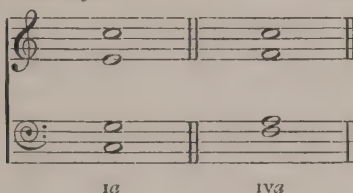


9. When a soprano part is given, to which parts for A. T. B. have to be added, there is scope for variety of choice.

At present the bass note can only be the root of the chord, but any higher part can be the root third or fifth of the chord.

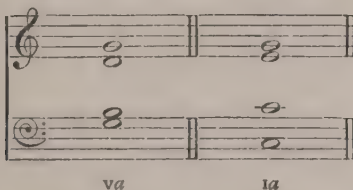
Limiting ourselves to *Ia*, *IVa*, and *Va*, a soprano C (in C major) could be the root of *Ia*, or the fifth of *IVa*.

Ex. 19.


Ia
IVa

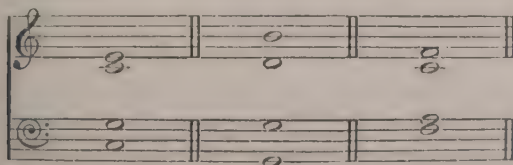
A soprano G might be the root of *Va* or the fifth of *Ia*.

Ex. 20.


Va
Ia

But under the present limitations, a soprano E could only be the third of *Ia*, and a soprano B only the third of *Va*, and a soprano F only the root of *IVa*, &c.

Ex. 21.

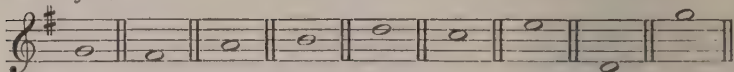


10. Add parts for A. T. B. to the following soprano notes forming Primary Triads (add the bass first, and then fill in the

middle parts). Harmonize each note in as many ways as are at present possible.

Ex. 22.

Key G.

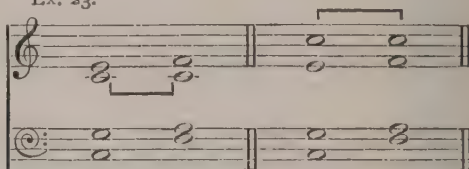


II. Next we have to consider how to use these chords consecutively.

The following points must be memorized :

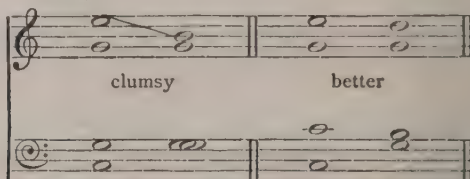
(a) A note common to two consecutive chords should generally be kept in the same part.

Ex. 23.



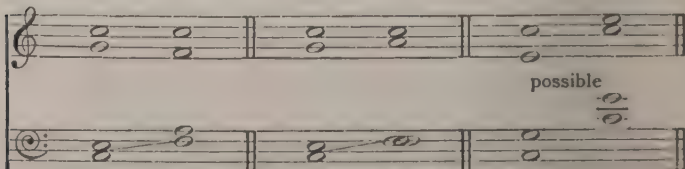
(b) A part should generally aim at moving to the next nearest note.

Ex. 24.



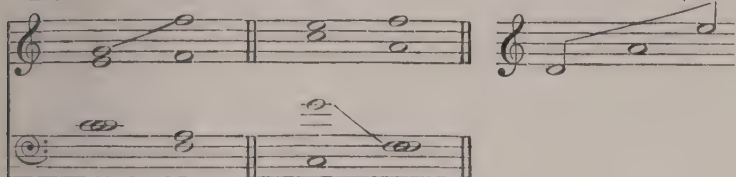
(c) Parts should not overlap ; for example, the tenor in one chord should not be lower than the bass in the next chord (except between two positions of the same chord).

Ex. 25.



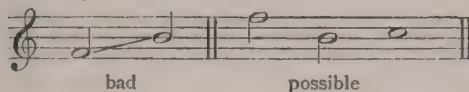
(d) No part should leap a seventh, or any compound interval (nor the latter with one note between).

Ex. 26.



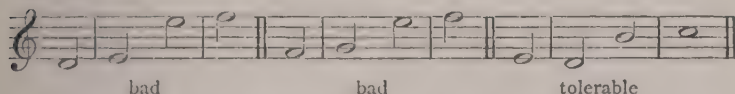
(e) No part must leap an augmented fourth; the leap of a diminished fifth may be used, if the next move be inside the interval.

Ex. 27.



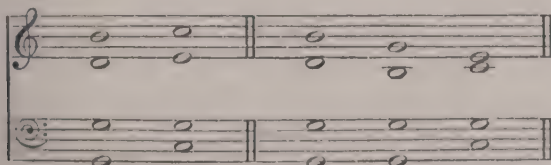
(f) The leap of an octave should be preceded and followed by notes inside the interval. The same often applies to the leap of the sixth.

Ex. 28.



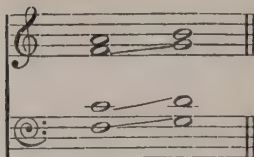
(g) The leading note should rise, except in changing to another position of the same chord (or in coming down the scale).

Ex. 29.



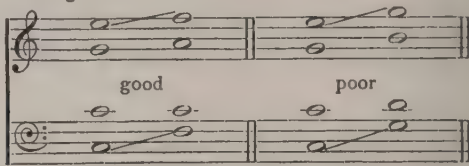
(h) No two parts should move in consecutive different chords in parallel perfect fifths or octaves.

Ex. 30.



(i) The extreme parts (S. and B.) should only approach an octave or fifth by similar motion if the S. move by step.

Ex. 31.

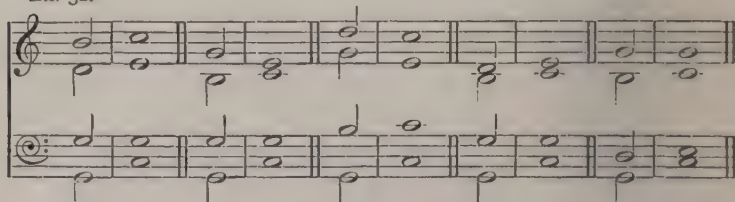


When the top part leaps to the octave or fifth in similar motion with the bass, the octave or fifth is brought into undue prominence, and the octave or fifth is said to be exposed.

Recommendation. When any two parts approach an octave by similar motion, it is generally better for the higher of the two parts to move by step.

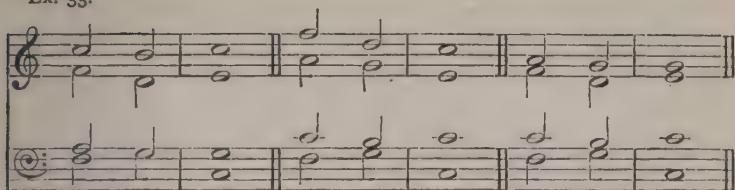
12. (1) *Va* to *Ia* forms the Perfect Cadence, or Full Close, and is the general means of concluding a sentence; the final chord generally occurs on a strong accent.

Ex. 32.



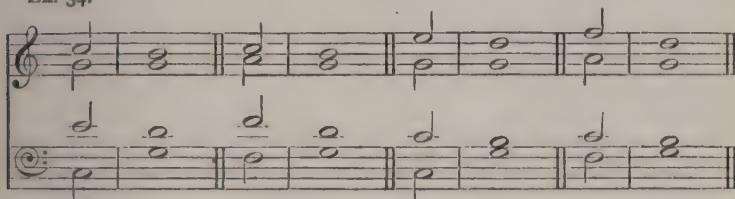
(2) Chord *IVa* preceding these forms a good approach to the Cadence. When chords are used in root position a step apart, it is expedient to make the upper parts move if possible in contrary motion with the bass, so as to avoid such faults as consecutives and overlapping.

Ex. 33.



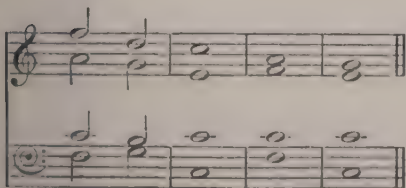
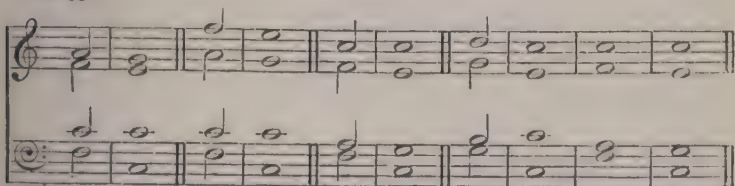
(3) *Ia* to *Va*, or *IVa* to *Va* form a Half-close, or Imperfect Cadence ; this idiom is frequently used for the conclusion of any phrase except the last. The final chord generally occurs on a strong accent.

Ex. 34.



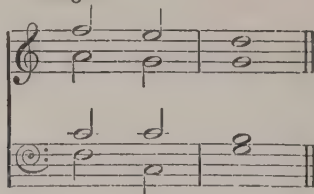
(4) *IVa* to *Ia* forms the Plagal Cadence, which may be used at the end of any phrase, or as an extension of a Full Close.

Ex. 35.



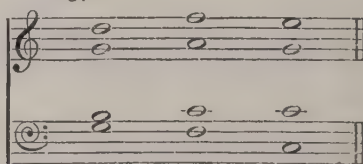
(5) IVa forms a good approach to the Half-close.

Ex. 36.



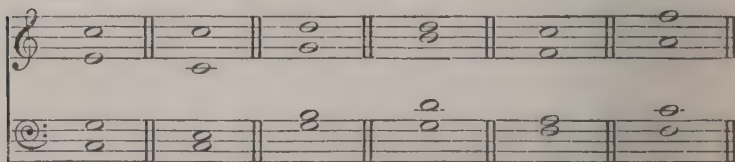
(6) When Va is followed by IVa, let the soprano have the fifth of Va leaping up to the root of IVa.

Ex. 37.



13. All the examples in the preceding paragraph should be memorized, and taken down from dictation. At this stage it is all-important that the soprano and bass parts be heard accurately, and the chords recognized. It does not matter so much if the distribution of the middle parts is not accurately heard, though the student should be able to hear them tolerably well. For example, he should realize the difference in effect between the following:

Ex. 38.

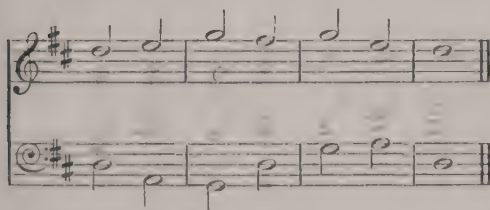
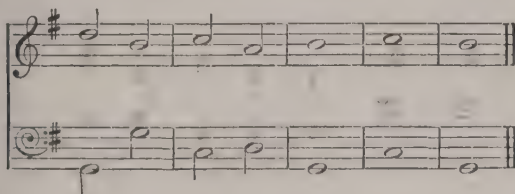
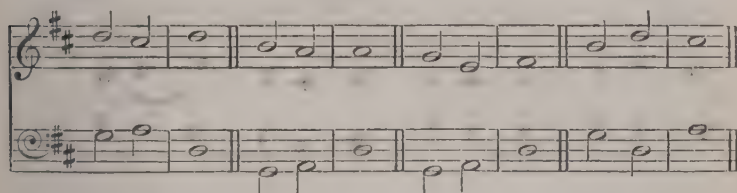
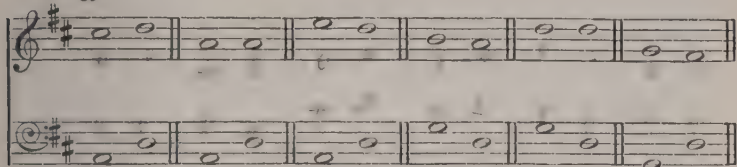


The student should easily recognize the position of the third of the chord. If it is low down, the effect is somewhat thick and grumpy.

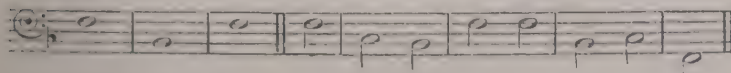
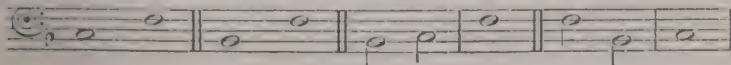
Exercises.

(1) Add parts for A. and T.:

Ex. 39.



(2) Add parts for S. A. T. (add S. first):



(3) Write for S. A. T. B. :

(a) Perfect Cadences in A major, F major, B flat major.

(b) Imperfect Cadences in D major, F sharp major, E flat major.

(c) Plagal Cadences in E major, A flat major, G major.

(d) Perfect followed by Plagal Cadences in D major, B flat major.

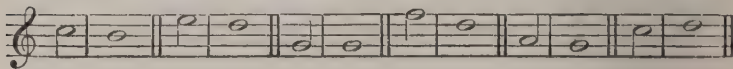
(e) IVa, Va, Ia in C major ; IVa, Ia, Va in C major.

(4) Add parts for A. T. B. (add the bass first).

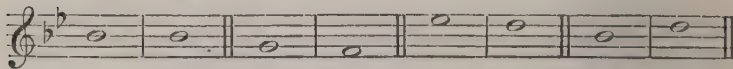
(a) Perfect Cadences :



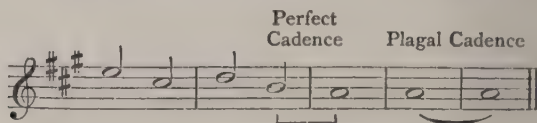
(b) Imperfect Cadences :



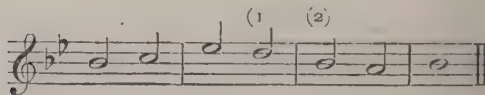
(c) Plagal Cadences :



(d)



(e)



(1) Avoid using the same chord from a weak to a strong accent.

(2) Avoid Tonic chord in root position on the strong accent preceding the full close.

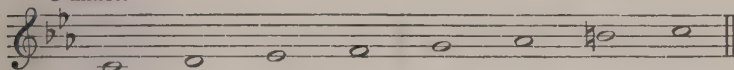
CHAPTER III

PRIMARY TRIADS OF THE MINOR KEY IN ROOT POSITION

1. FOR the present the harmony of the minor key will be derived exclusively from the harmonic minor scale.

Ex. 40.

C minor.



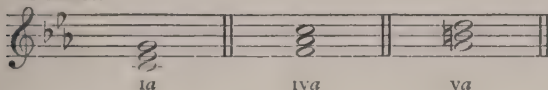
2. Ia will consist of a bass note with the *minor* third and perfect fifth above it. This is called a Minor Common Chord, from the fact that the third above the root is minor.

Similarly, IVa is a Minor Common Chord.

But Va is the same chord as Va in the key of the Tonic major. The third will require an accidental sharpening it.

Ex. 41.

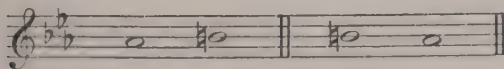
C minor.



It will be observed that a harmonic minor scale differs from its Tonic major in the fact that III and VI are flattened.

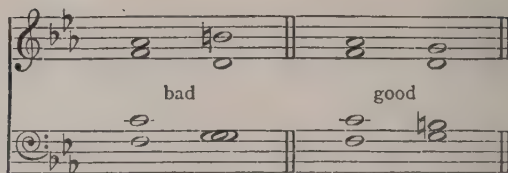
3. The melodic interval of an augmented second is forbidden.

Ex. 42.



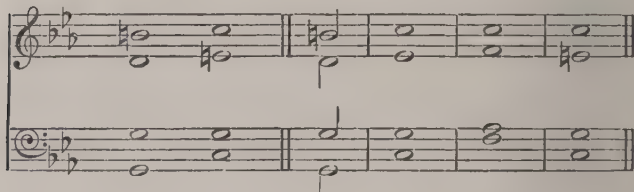
Thus the sixth and seventh degrees of the scale cannot occur as consecutive notes in the same part.

Ex. 43.



4. Sometimes the final *Ia* of a piece in the minor key has the third sharpened so as to form a major common chord. This is called the *Tierce de Picardie*.

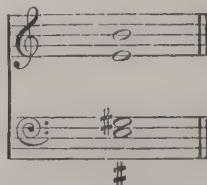
Ex. 44.



Writers of the sixteenth century never ended with a minor chord. They either sharpened the third, or left it out.

5. An accidental placed under a bass note means that the third from the bass note must be altered in accordance with the indication.

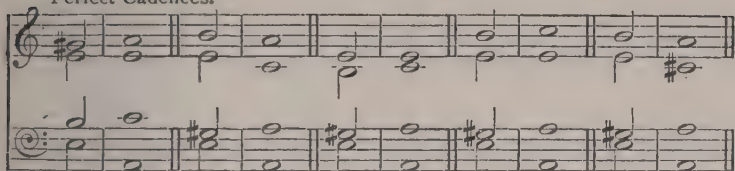
Ex. 45.



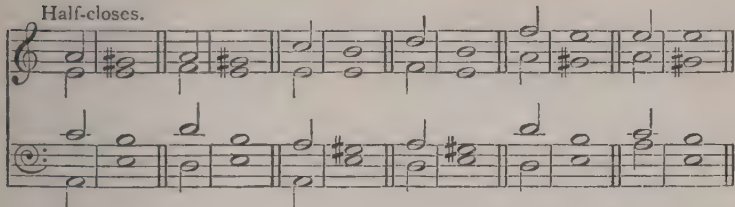
6. The following may be used as ear-tests, and as examples of the use of primary triads in the minor key.

Ex. 46.

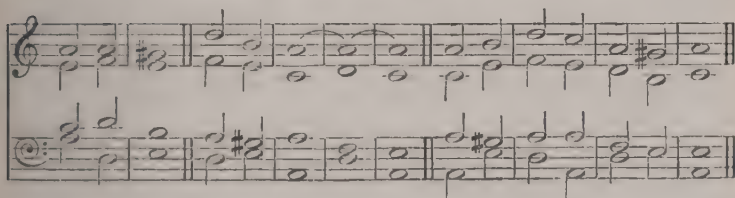
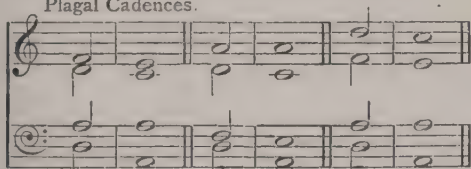
Perfect Cadences.



Half-closes.



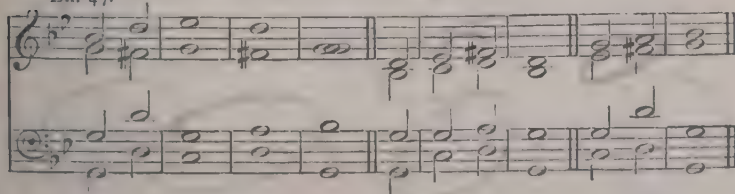
Plagal Cadences.



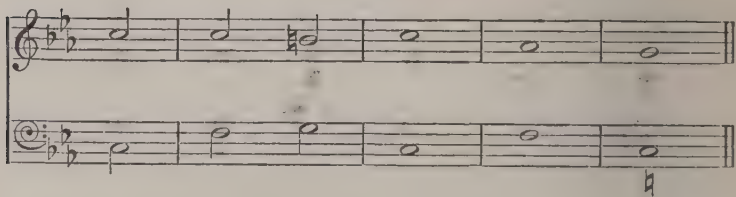
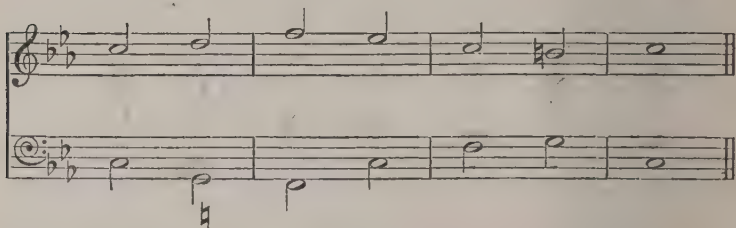
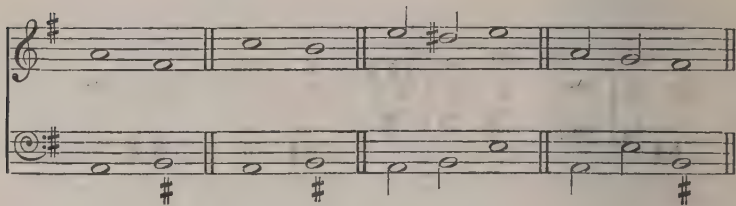
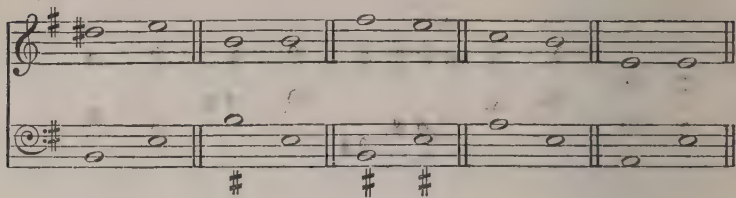
7. Exercises.

(1) Detect the faults in the following :

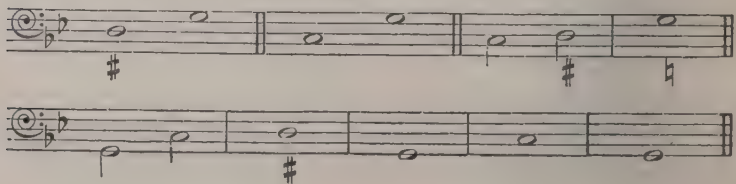
Ex. 47.

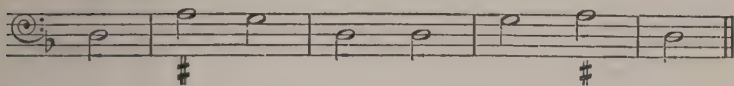


(2) Add parts for A. and T.:



(3) Add parts for S. A. T. (add S. first):





(4) Write for S. A. T. B. :

(a) Perfect Cadences in B minor, F minor, A minor (Tierce de Picardie).

(b) Imperfect Cadences in F sharp minor, E minor, D minor.

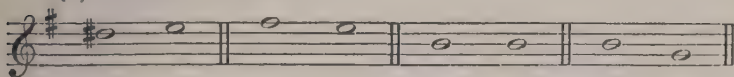
(c) Plagal Cadences in E minor, C minor, G minor (Tierce de Picardie).

(d) Perfect followed by Plagal Cadences in F minor, D minor, E minor (Tierce de Picardie).

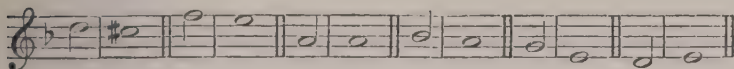
(e) IVa, Va, Ia in D minor ; IVa, Ia, Va in D minor ; Ia, Va, IVa, Ia in E minor.

(5) Add parts for A. T. B. (add the bass first) :

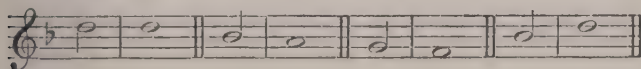
(a) Perfect Cadences :



(b) Imperfect Cadences :

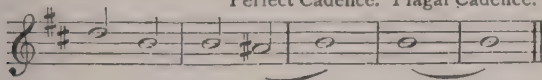


(c) Plagal Cadences :

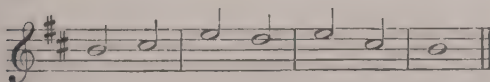


(d)

Perfect Cadence. Plagal Cadence.



(e)



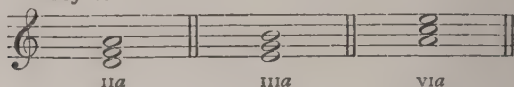
CHAPTER IV

IIA AND VIA IN THE MAJOR KEY; VIA IN THE MINOR KEY

1. IN the major key, *Ila*, *IIIa*, and *Vla* are minor common chords, and are termed secondary triads.

Ex. 48.

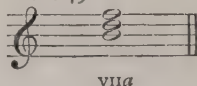
Key C.



IIIa is an edged tool, and should be omitted for the present.

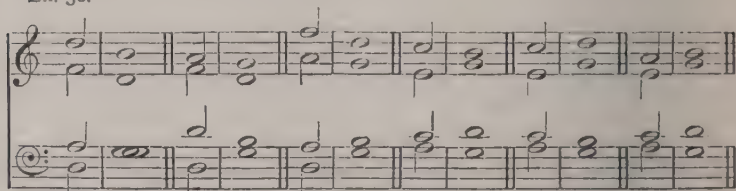
VIIa is a diminished triad, consisting of a root and its minor third and diminished fifth. It is a discord, and is likewise left over for future treatment.

Ex. 49.



2. *Ila* followed by *Va*, or *Vla* followed by *Va*, form further varieties of the Half-close.

Ex. 50.

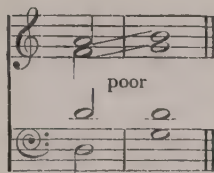


We now have the following forms of the Half-close :

- (a) *Ia* to *Va*.
- (b) *Ila* to *Va*.
- (c) *IVa* to *Va*.
- (d) *Vla* to *Va*.

If possible, avoid two parts moving by step of a tone in consecutive major thirds.

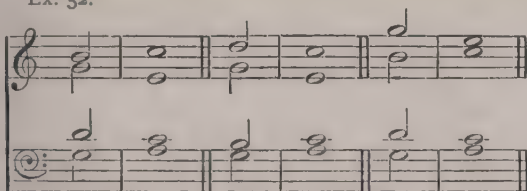
Ex. 51.



They cause the 'false relation of the tritone' (F to B).

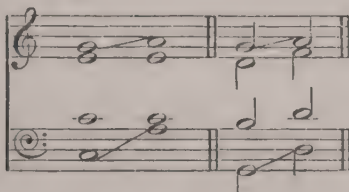
3. *Va* to *Via* forms the False Cadence (also called the Deceptive or Interrupted Cadence). The progression avoids the expected Full Close.

Ex. 52.



4. It is at present inadvisable that the extreme parts in any case approach an octave or fifth by similar motion when one or both of the chords is a secondary triad.

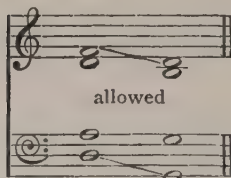
Ex. 53.



It is generally better that the bass should leap a third downwards instead of a sixth upwards, or a third upwards instead of a sixth downwards. Exceptions, of course, must occur.

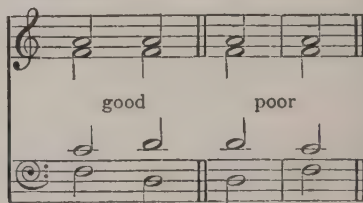
As regards exposed fifths, the following progression is generally allowed between *IIa* and *Va*.

Ex. 54.



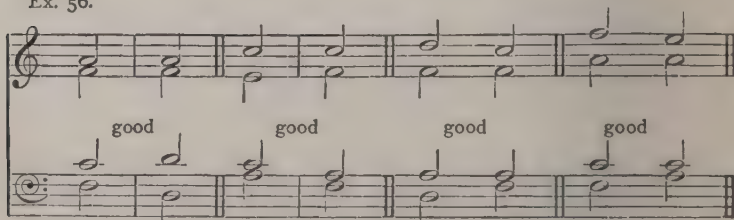
5. In using *Ia*, *IIa*, *IVa*, *Va*, *VIa*, the only progression that is really bad is from *IIa* to *Ia*. Chords having two notes in common (*IIa* and *IVa*; *IVa* and *VIa*) are better in effect when used from strong to weak, rather than from weak to strong, especially if the roots rise a third.

Ex. 55.



6. Roots falling a third are in any case better in effect than roots rising a third, which are nearly always poor in relation of weak to strong but quite tolerable strong to weak.

Ex. 56.



But, of course, a great deal depends upon the context.

7. The following form good approaches to a Full Close :

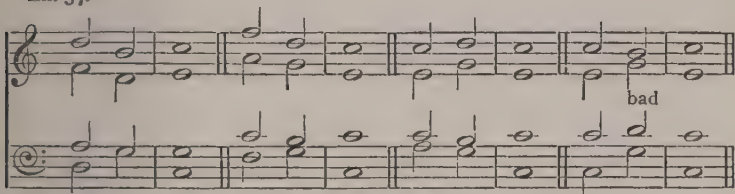
(a) IIa Va Ia.

(b) IVa Va Ia.

(c) VIa Va Ia.

Avoid Ia, Va, Ia, which anticipates the final bass note.

Ex. 57.



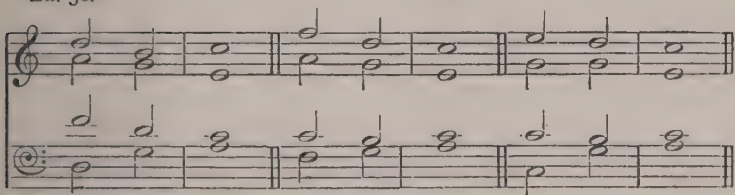
8. Good approaches to a False Close :

(a) IIa Va VIa.

(b) IVa Va VIa.

(c) Ia Va VIa.

Ex. 58.



9. Good approaches to a Half-close :

(a) Ia IVa Va.

(f) IVa VIa Va.

(b) Ia VIa Va.

(g) VIa IIa Va.

(c) Ia IIa Va.

(h) VIa IVa Va.

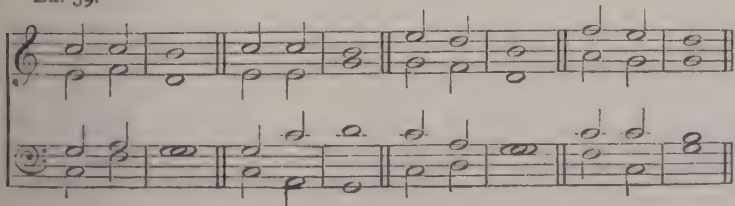
(d) IVa Ia Va.

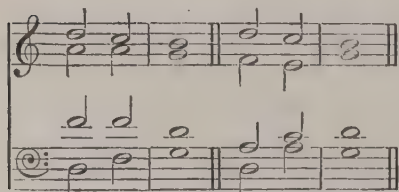
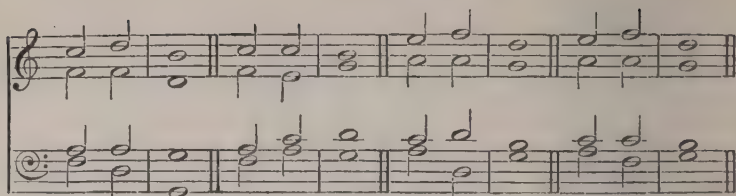
(i) IIa IVa Va.

(e) IVa IIa Va.

(j) IIa VIa Va.

Ex. 59.

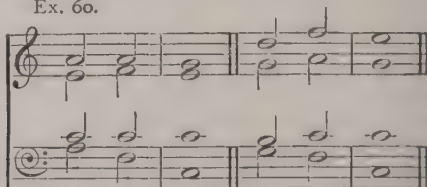




Experience has proved that such lists are necessary for average beginners. If left to their own initiative, they will probably choose any progressions except those given above. This might be a sign of intense originality, and of dislike of the commonplace; it usually has quite another meaning.

10. If the Plagal Cadence is not preceded by the Full Close, forming a sort of Coda—that is to say, if it is used as the end of a phrase, it is only satisfactorily preceded by *VIa*, or *Va*.

Ex. 60.



(That is, of course, under the limited conditions of this chapter.)

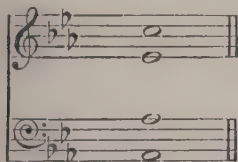
11. A consideration of cadences and their approach has practically exhausted the ordinary uses of the chords under consideration.

12. In the minor key *VIa* is the only other common chord

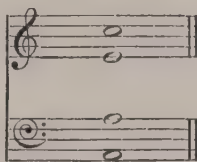
derivable from the harmonic minor scale. It is a major chord. In the major key *Via* is minor.

Ex. 61.

C minor.

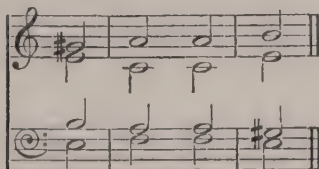


C major.



In proceeding from *Va* to *Via*, or vice versa, the major third from the root in *Via* must be doubled, in order to avoid faulty grammar.

Ex. 62.



Note: (a) The leading note rises one step.

(b) The major third in *Via* is doubled.

(c) Contrary motion with the bass is used wherever possible.

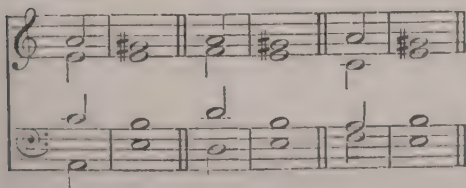
13. We have now the following forms of the Half-close:

(a) *Ia* to *Va*.

(b) *IVa* to *Va*.

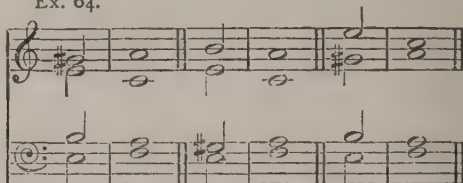
(c) *Via* to *Va*.

Ex. 63.



14. The False Cadence is as follows :

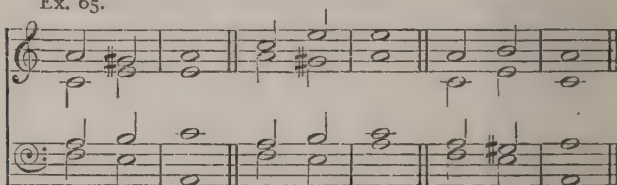
Ex. 64.



15. The references to the use of IVa and VIa in the major key in paragraph 5 refer also to their use in the minor key.

16. VIa forms a new approach to the Full Close.

Ex. 65.



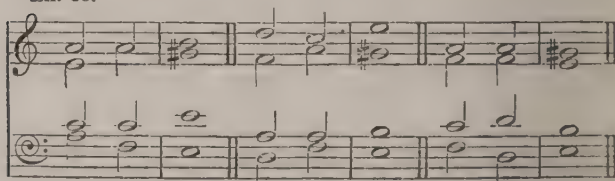
17. It will only be necessary to mention good approaches to a Half-close involving VIa :

(a) Ia VIa Va.

(b) IVa VIa Va.

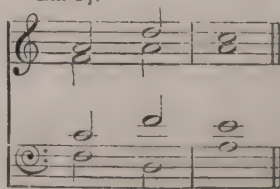
(c) VIa IVa Va.

Ex. 66.



18. Approach of Plagal Close :

Ex. 67.

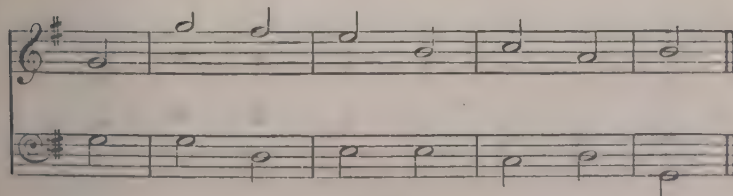
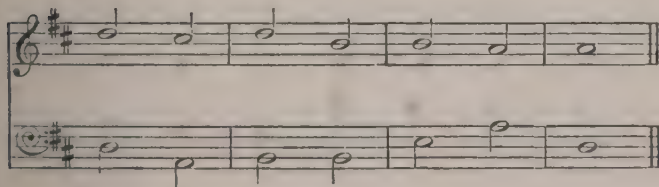
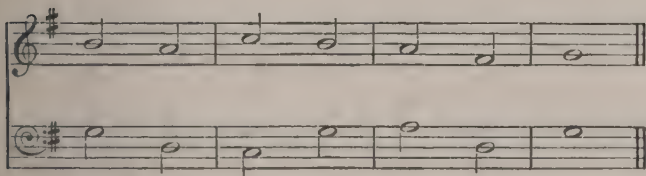
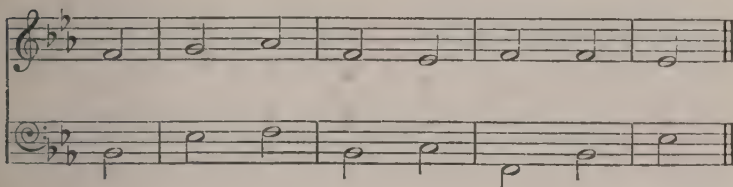
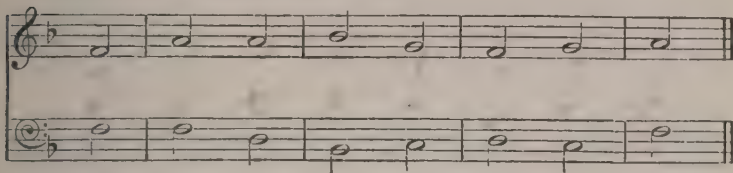


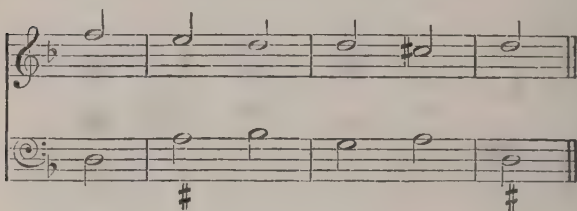
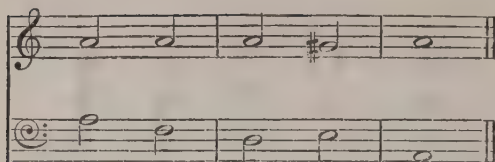
19. The examples of progressions should be used as ear-tests.

20. Exercises.

Ex. 68.

(1) Add parts for A. and T. :





In harmonizing melodies note :

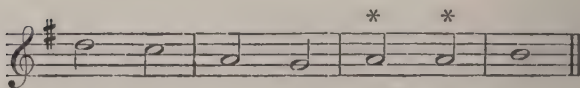
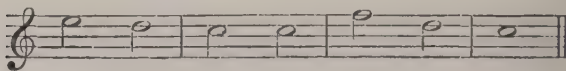
(a) The same chord should not be used weak to strong except at the start.

(b) *Va* to *Ia* should not be used weak to strong except at the beginning or the end.

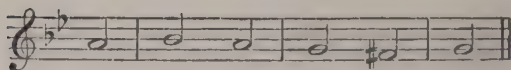
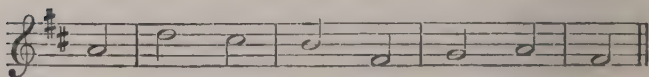
(c) *Ia* should not immediately precede the Full Close.

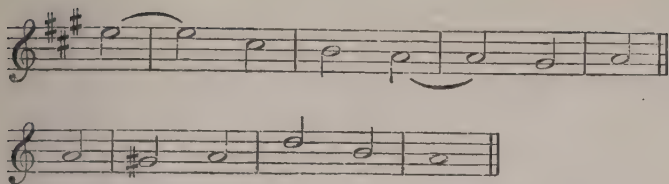
(d) If a melody note be tied weak to strong, change the harmony on the strong accent.

(2) Add Bases, then A. and T. :



two different chords.





Half-Close

Full Close.

(5) Add parts for S. A. T. :

Phrase endings.

a *b* *c* *d*

e *f* *g* *h*

i *j* *k*

l *m*

(6) Alter the final chords in *a*, *b*, *c*, *d* to form False Cadences.

CHAPTER V

FIRST INVERSIONS OF TRIADS IN THE MAJOR KEY

1. If the bass of each of the triads of the scale be transferred to a higher part, and the original third of the chord be left as the bass, we produce what are termed first inversions of the triads.

Ex. 69.

Key C major.

1^b 2^b (3^b) 4^b 5^b 6^b 7^b

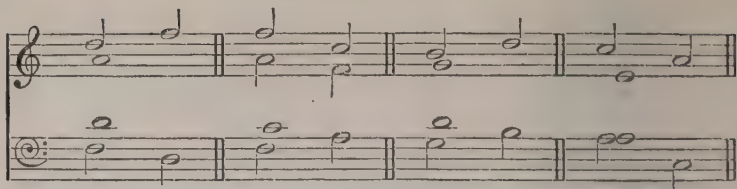
2. The principle of doubling is the same as in the case of chords in root position.

3. For the present we omit III^b. VII^b is included as its use is very common.

4. The ear must be at once trained to detect whether a bass note of a chord is a root or third, in other words, whether the chord is in the root position or first inversion. The following tests should prove sufficient :

Ex. 70.

1^b 2^b (3^b) 4^b 5^b 6^b 7^b

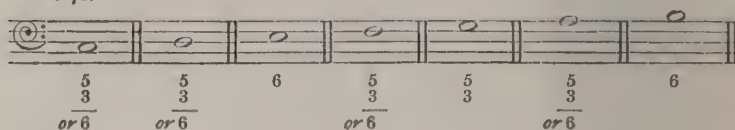


There should be no difficulty in determining whether the notes from the bass are at the diatonic intervals of 3 and 5, or 3 and 6. Separate first inversions should also be played, and the student should name them.

5. The following scheme shows the new resource available :

6 underneath a bass note signifies a first inversion and implies $\frac{6}{3}$. $\frac{5}{3}$ means the root position of a chord.

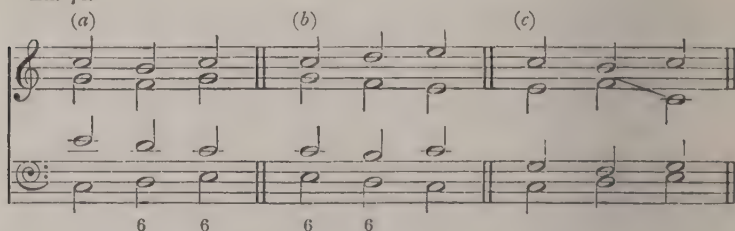
Ex. 71.



If the bass note be III, it must have as its figuring $\frac{6}{3}$. The same applies to VII. If the bass note be V, it must be $\frac{5}{3}$.

6. If a bass note proceed by diatonic steps from I to III, or from III to I, it is best to figure II as 6 (VIIb).

Ex. 72.



And in this case the third from the bass in VIIb should proceed in parallel thirds with the bass. And it is better not doubled. This is only a recommendation. (a) is better than (c). Teachers may explain that VIIb is really the incomplete second inversion of the dominant seventh.

7. A $\frac{5}{3}$ followed by a $\frac{6}{3}$ on the same bass note is good strong to weak; some good following chords are given. It is always good to proceed to a $\frac{5}{3}$ or $\frac{6}{3}$ on the next note above; limiting the procedure by the facts that (a) the leading note must rise, (b) IIIa, IIIb, and VIIa are unavailable.

Much, of course, depends upon context. It is not desirable to attempt to exhaust possibilities.

Ex. 73.

Example 73 consists of two systems of musical notation, each with a treble staff and a bass staff. The first system shows a sequence of chords: a triad of G4, B4, D5 (treble) over a bass note of G2, followed by a triad of A4, C5, E5 (treble) over a bass note of A2, and then a triad of B4, D5, F#5 (treble) over a bass note of B2. The second system shows a triad of C5, E5, G5 (treble) over a bass note of C3, followed by a triad of D5, F#5, A5 (treble) over a bass note of D3, and then a triad of E5, G5, B5 (treble) over a bass note of E3. All chords are in the key of G major.

Note in the above the treble is given the intervals 5 and 6 from the bass note.

8. Similarly, the following uses of $\frac{5}{3}$ to $\frac{5}{3}$ on the same bass note are good.

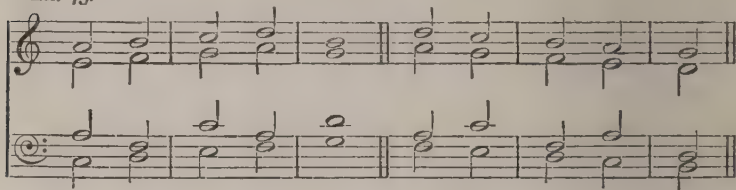
Ex. 74.

Example 74 consists of a single system of musical notation with a treble staff and a bass staff. It shows a sequence of chords: a triad of G4, B4, D5 (treble) over a bass note of G2, followed by a triad of A4, C5, E5 (treble) over a bass note of A2, and then a triad of B4, D5, F#5 (treble) over a bass note of B2. All chords are in the key of G major.

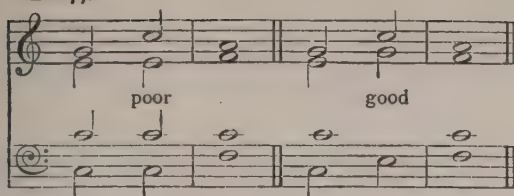
Other uses are not so good. Students should think out the reasons for themselves. They are connected with (a) the leading note, (b) the mental effect of the $\frac{5}{3}$ on a bass note preceded by a $\frac{6}{3}$.

9. Consecutive first inversions are good if the bass move by step. It is best for the soprano to move in sixths with the bass, and the inner parts should double alternately the root and fifth (except leading note).

Ex. 75.

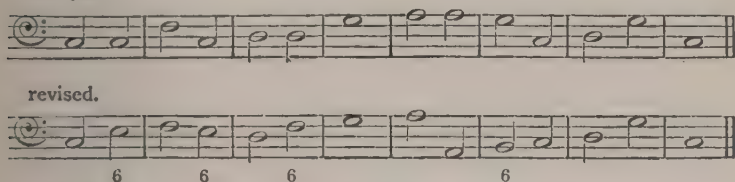


Ex. 77.



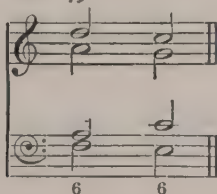
12. The judicious combination of root positions and first inversions will result in a more elegant bass part than when root positions only are used.

Ex. 78.



13. Roots falling a second are good in first inversions.

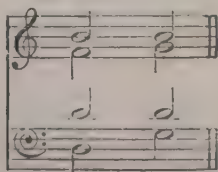
Ex. 79.



14. When the bass leaps a fourth or fifth both chords should generally be in root position, unless involving IIIa and VIIa, which we omit in elementary work.

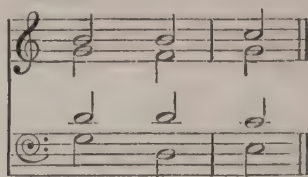
15. Do not use VIIb to Va, the one kills the other.

Ex. 80.



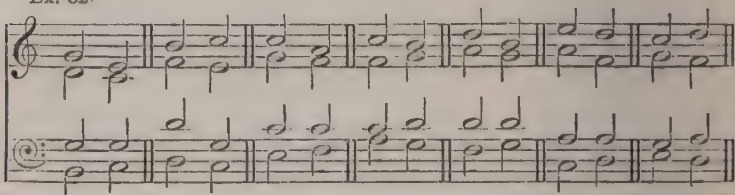
Va to *VIIb* is good strong to weak.

Ex. 81.



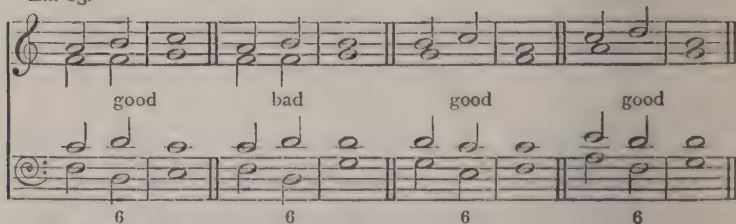
16. A triad in root position preceded by an available first inversion a step on either side is good, or vice versa.

Ex. 82.



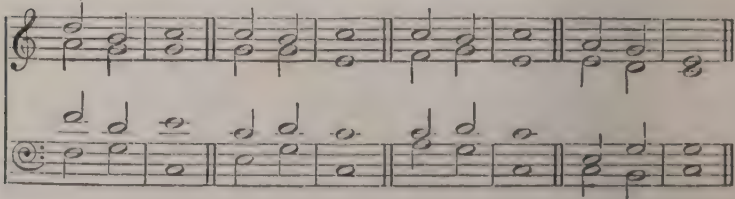
17. When the bass leaps a third downwards it is often good to use a first inversion for the second chord, though the choice must be limited by the succeeding chord. The choice of harmony must always be influenced by the particular context.

Ex. 83.



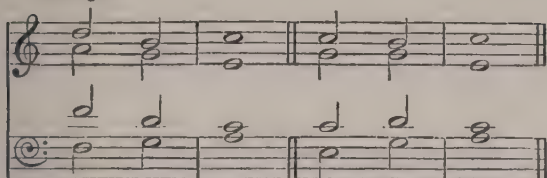
18. New approaches to the Perfect Cadence.

Ex. 84.



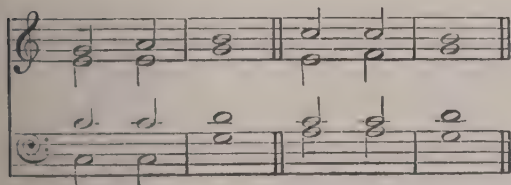
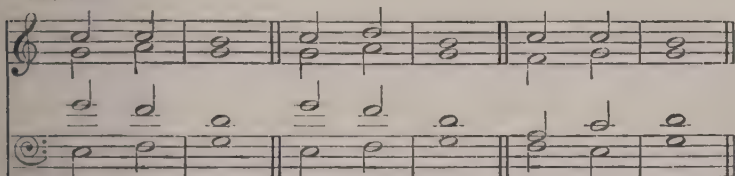
19. New approaches to the False Cadence.

Ex. 85.



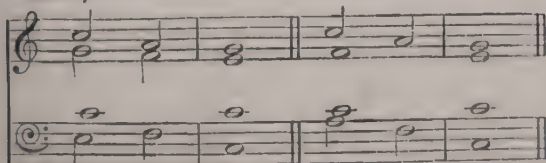
20. New approaches to the Half-close, and new harmony for first chord of the Cadence.

Ex. 86.



21. New approaches to the Plagal Cadence.

Ex. 87.

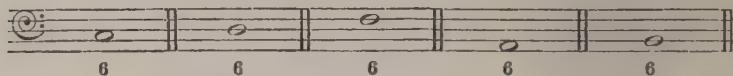


All the above must be used as ear-tests.

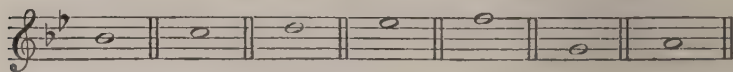
22. Exercises.

Ex. 88.

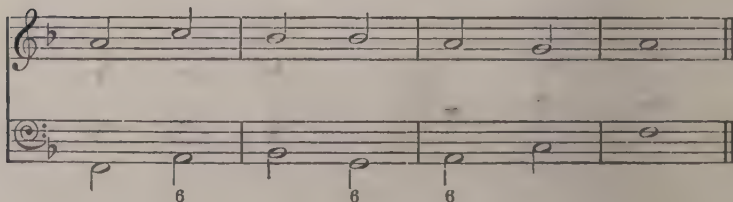
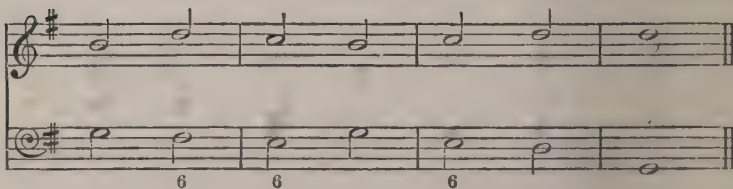
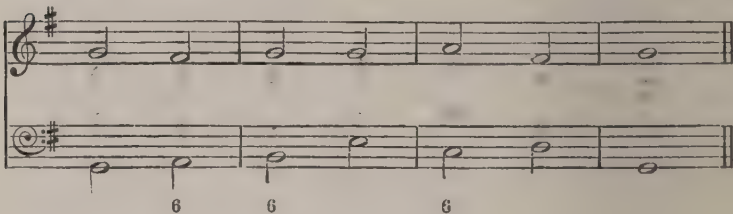
(1) Add parts for S. A. T. to the following bass notes in various arrangements :

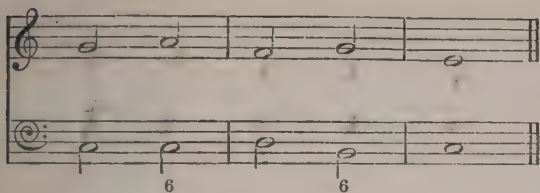


(2) Add parts for A. T. B., forming various available first inversions :

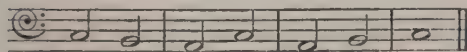
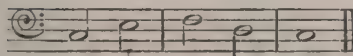
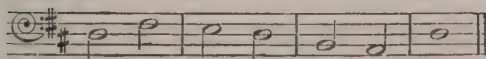
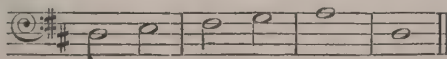


(3) Add parts for A. T. :

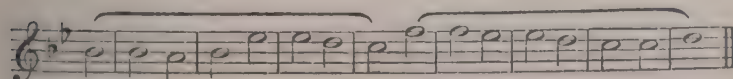
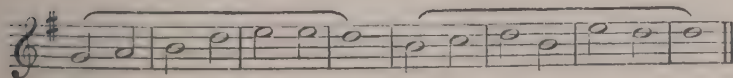
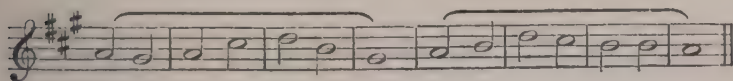
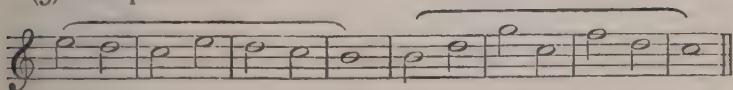




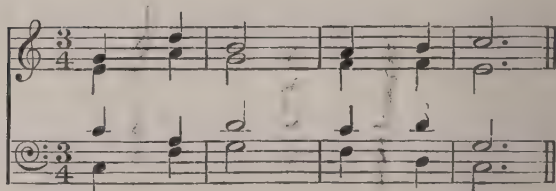
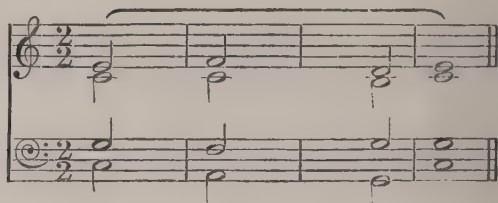
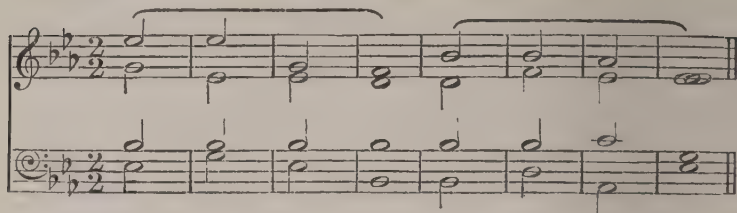
(4) Figure the following basses, and then add parts for S. A. T.:



(5) Add parts for A. T. B.:



(6) Complete the following with suitable chords :



(7) Write in each example four chords, the last two producing cādences as follows :

(a) Half-close in F major, (b) Full Close in A major, (c) Plagal Close in C major, (d) False Close in D major.

Write as many varieties of each as occur to you.

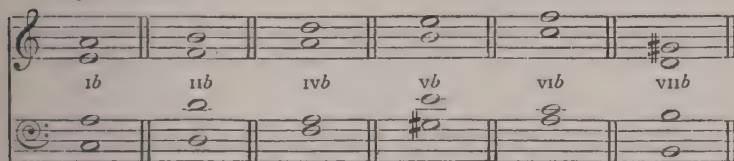
CHAPTER VI

SOME FIRST INVERSIONS IN THE MINOR KEY

1. THE following first inversions are at present available :
I^b, II^b, IV^b, V^b, VI^b, VII^b (harmonic minor scale).

Ex. 89.

Key A minor.



2. If we compare these with the same chords in the tonic major key, we find the following differences :

Major Key.

Tonic Minor.

I^b, major.

I^b, minor.

II^b, minor.

II^b, diminished.

IV^b, major.

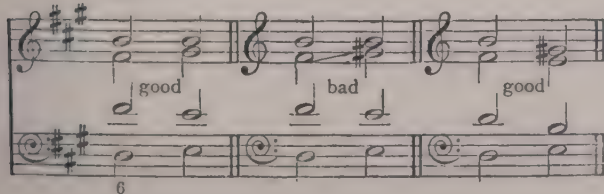
IV^b, minor.

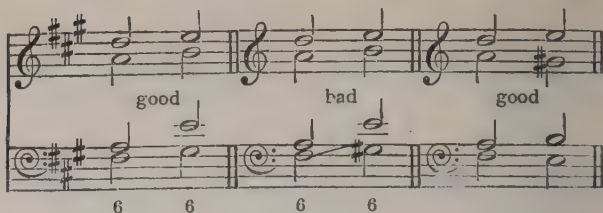
VI^b, minor.

VI^b, major.

Note the following points :

Ex. 90.



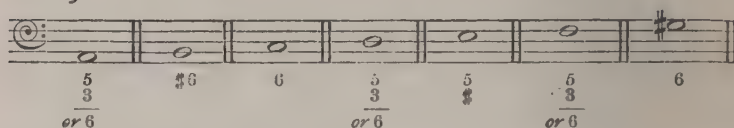


The point to remember is, avoid the interval of the augmented second in melody.

Also, avoid the melodic interval of the augmented fourth.

3. The following table shows available harmony in the minor key :

Ex. 91.



4. Following the plan of the preceding chapter, note the following uses :

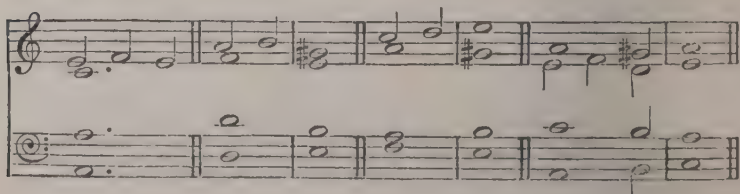
(a) Ia, VIIb, Ib, and vice versa.

Ex. 92.



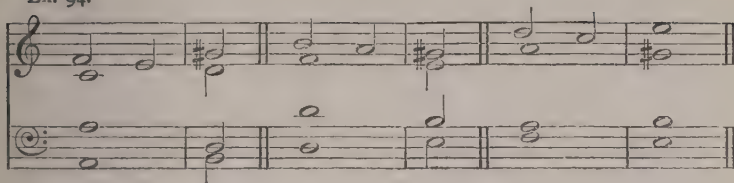
(b) $\frac{5}{3}$ followed by 6 on same bass note.

Ex. 93.



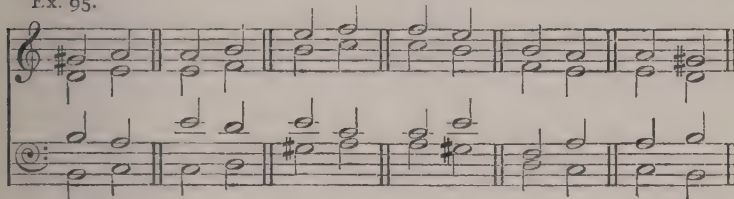
(c) The converse.

Ex. 94.



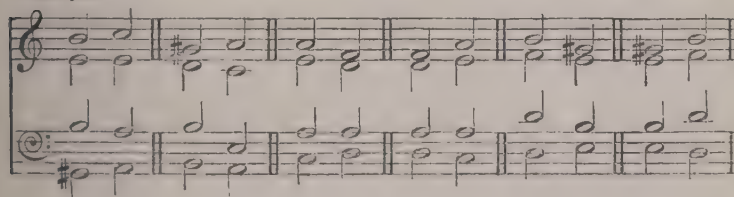
(d) Consecutive first inversions.

Ex. 95.



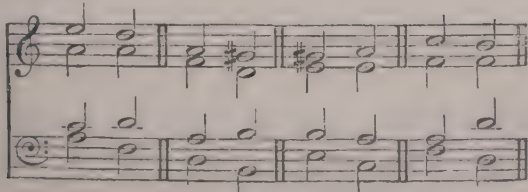
(e) Triads in root position preceded by first inversion a step on either side (or vice versa).

Ex. 96.



(f) Bass leaping down a third, the second chord being a first inversion.

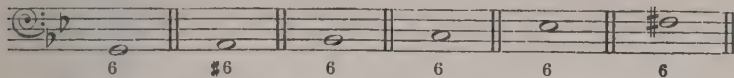
Ex. 97.



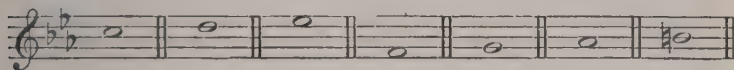
7. Exercises.

Ex. 102.

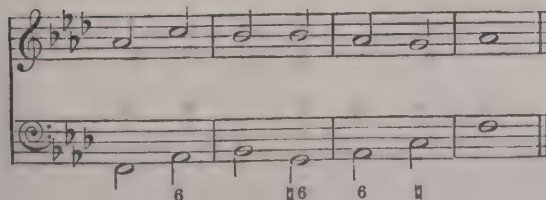
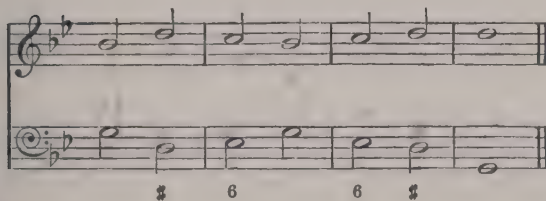
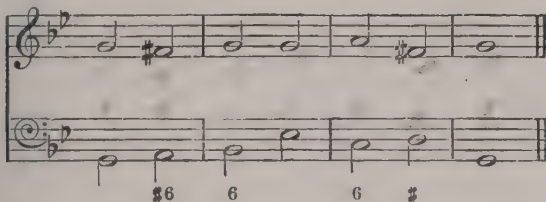
(1) Add parts for S. A. T. to the following bass notes in various arrangements:



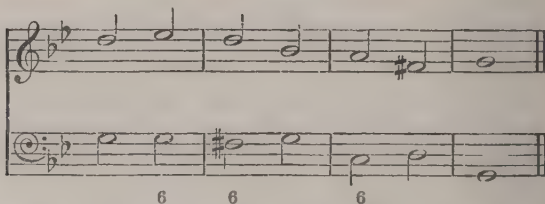
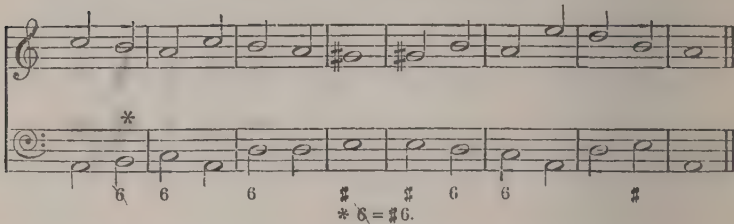
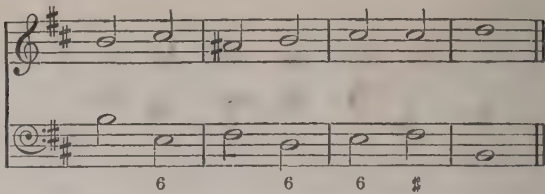
(2) Add parts for A. T. B., forming various available first inversions:



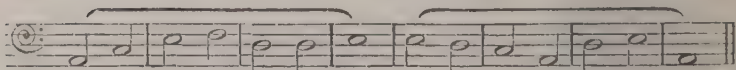
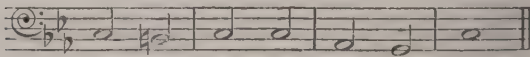
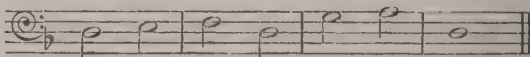
(3) Add parts for A. T. :



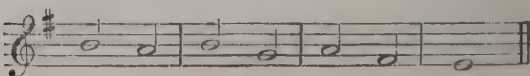
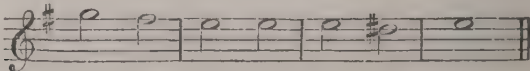
SOME FIRST INVERSIONS OF TRIADS

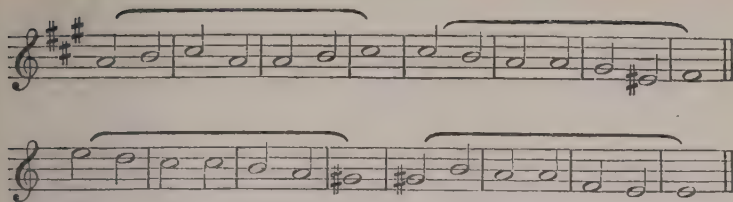


(4) Figure the following basses, and then add parts for S. A. T.:

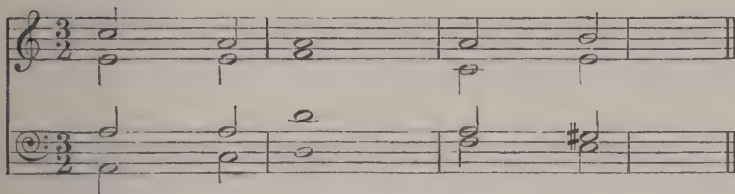
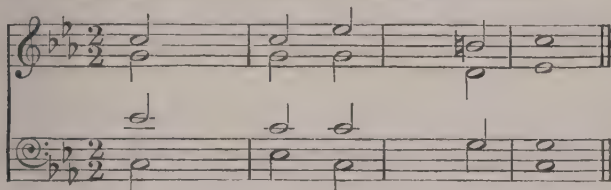


(5) Add parts for A. T. B.:





(6) Complete the following with suitable chords :



(7) Write in each example four chords, the last two producing Cadences as follows: (a) Half-close in F minor, (b) Full Close in A minor, (c) Plagal Close in C minor, (d) False Close in D minor.

Write as many varieties of each as occur to you.

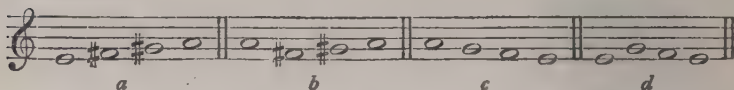
CHAPTER VII

THE MELODIC MINOR SCALE

1. IN order to avoid the melodic interval of the augmented second, the sixth degree of the scale may be sharpened in ascending, and the seventh degree of the scale flattened in descending the scale.

Ex. 103.

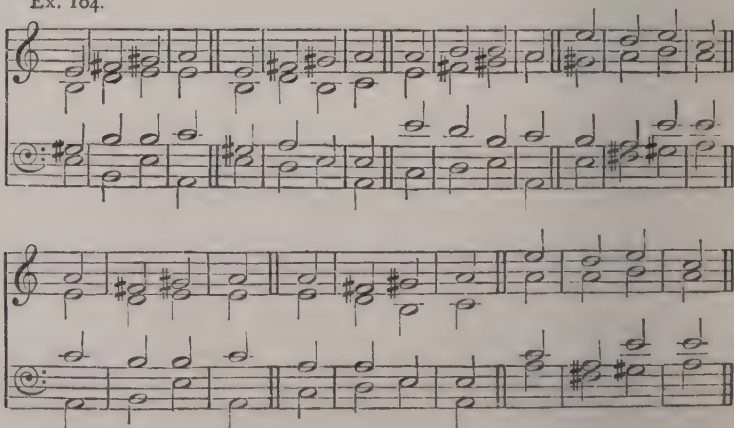
A minor.



2. For the present the use of chords involving the sharpened sixth and flattened seventh will be limited to cases in which one of the parts proceeds exactly as at *a*, *b*, *c*, or *d*.

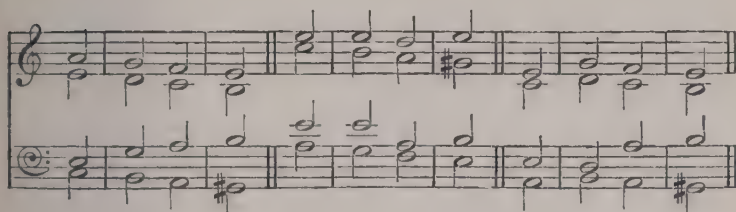
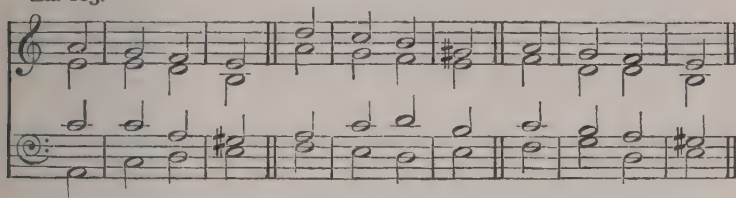
3. The sharpened sixth can be harmonized as II with the perfect fifth, or IV with the sharpened third. The sharpened sixth should not be doubled. The minor sixth and major sixth must not occur in consecutive chords, nor should the major sixth occur in consecutive chords at present.

Ex. 104.



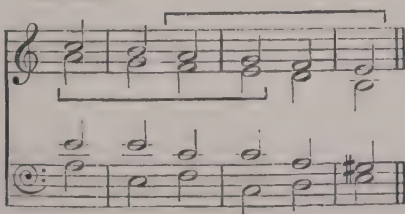
4. The flattened seventh can be harmonized as III or V or VII. The seventh can be doubled so long as one part proceeds as in *c* or *d*. The next chord but one should contain the major seventh. The major seventh and minor seventh must not occur in consecutive chords, nor should the minor seventh occur in consecutive chords at present.

Ex. 105.



5. In the following example the appearance of the major seventh is deferred, as another part is also using the melodic minor scale.

Ex. 106.



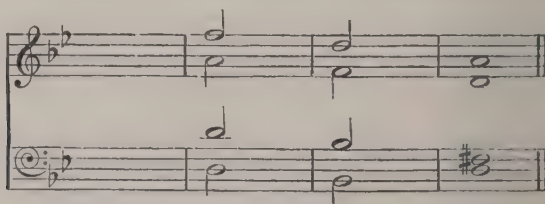
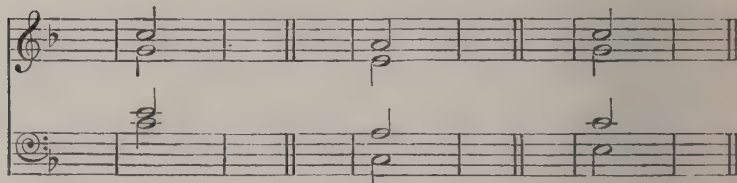
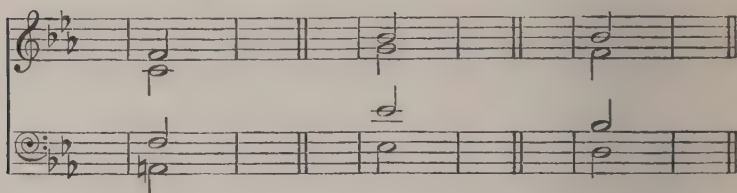
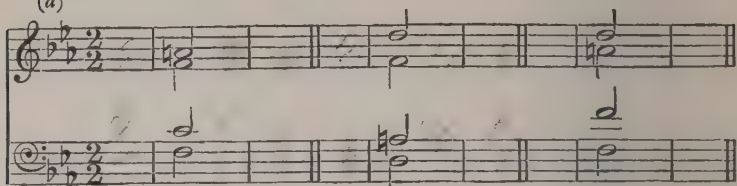
All the above should be used as ear-tests.

6. Exercises.

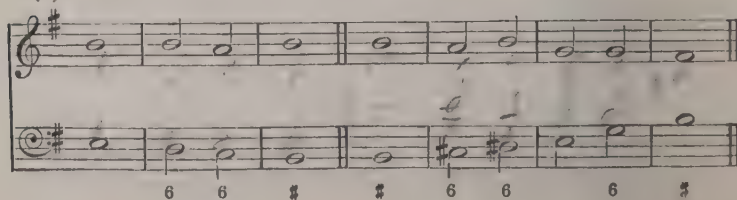
(1) Fill in appropriate chords in the blank spaces :

Ex. 107.

(a)



(2) Add A. and T. :



6 6 # # 6 6 6 #

#5 # 6 6 6

(3) Harmonize the following for S. A. T. B. :

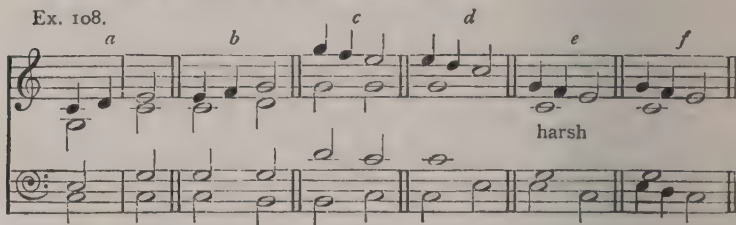
(4) Figure the following basses, and add parts for S. A. T. :

CHAPTER VIII

UNACCENTED DIATONIC PASSING NOTES: MAJOR KEYS

1. WHEN consecutive harmony notes are a third apart, the intermediate step may be filled up by a diatonic note. Such a note is foreign to the harmony of the chords it connects, and is called generically an unessential note, in particular a passing note, as it passes on to a new harmony note.

Ex. 108.



2. At *a* we have the second of the scale of the first chord used as an ascending passing note.

At *d* we have it as a descending passing note.

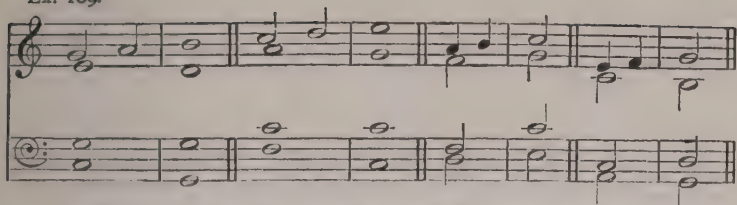
At *b* we have the fourth of the scale of the first chord used as an ascending passing note.

At *e* the same as a descending passing note. The fourth of the scale of the chord, if descending to the third is harsh with the third heard against it. The bad effect is removed by the bass taking another passing note moving in parallel thirds with the soprano (*f*).

At *c* we have the seventh of the scale of the chord used as a descending passing note.

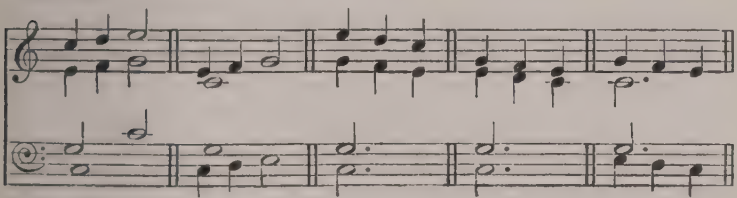
3. The sixth of the scale may also be used as a passing note, but it is better treated as a new concord, except in the progressions *Ia—Va*; *IVa—Ia*.

Ex. 109.

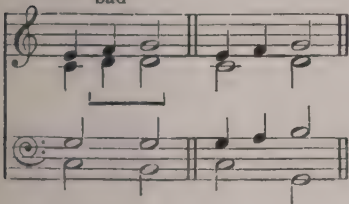


4. Two parts may use different passing notes together if they move in parallel thirds and sixths. A passing note cannot remain to be a new harmony note.

Ex. 110.

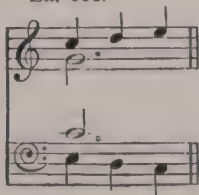


bad



5. Two parts may take the same passing note by contrary and conjunct movement.

Ex. 111.

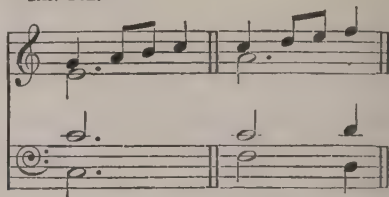


6. For the present, the use of two passing notes in succession is limited to progressions starting with Ia or IVa (from the fifth

62 UNACCENTED DIATONIC PASSING NOTES

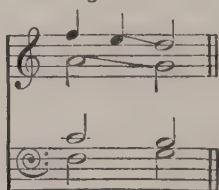
of the root in each case ascending or from the root to the fifth descending), and no other notes must be struck against either passing note.

Ex. 112.



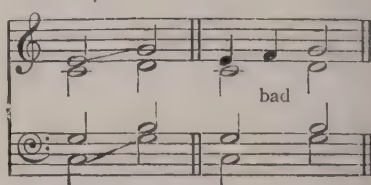
7. If the introduction of a passing note produces fifths, it must be eliminated, or the passage re-arranged.

Ex. 113.



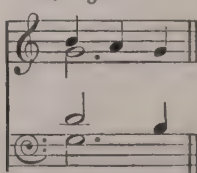
8. Passages incorrect without the use of passing notes are incorrect with them.

Ex. 114.



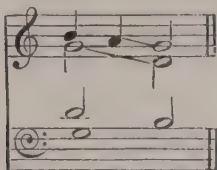
9. (a) Avoid the unison by oblique motion.

Ex. 115.



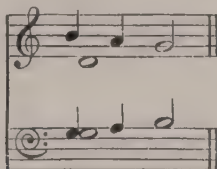
(b) Avoid quitting a second by similar motion.

Ex. 116.



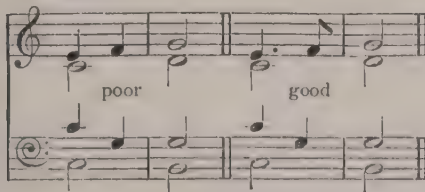
The writing is congested. Amend thus :

Ex. 117.



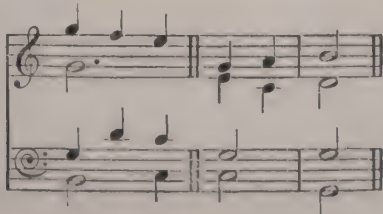
(c) Do not strike harmony notes with the second and fourth of the scale of the chord as passing notes.

Ex. 118.



The teacher may explain to the beginner the following if he deems it desirable :

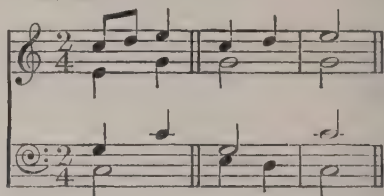
Ex. 119.



64 UNACCENTED DIATONIC PASSING NOTES

10. In this chapter passing notes are unaccented, that is, they occur either as subsidiary parts of beats or as weak beats.

Ex. 120.

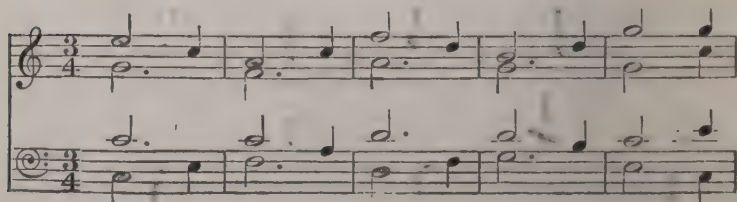
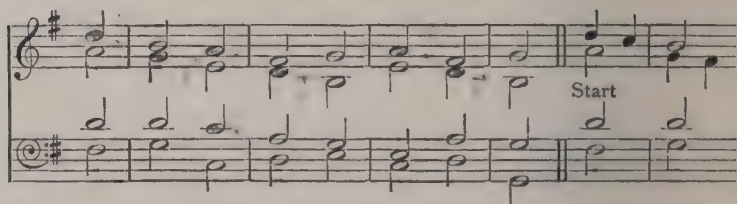
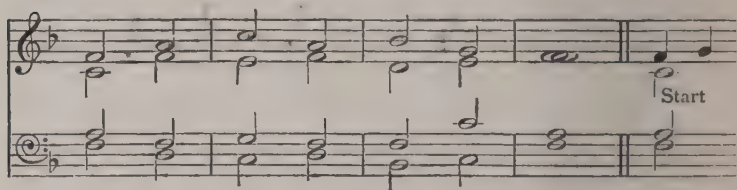


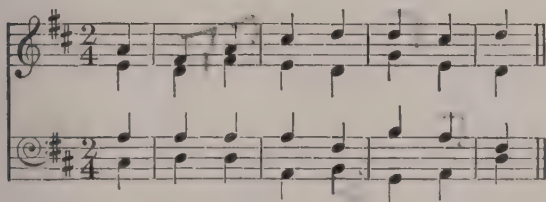
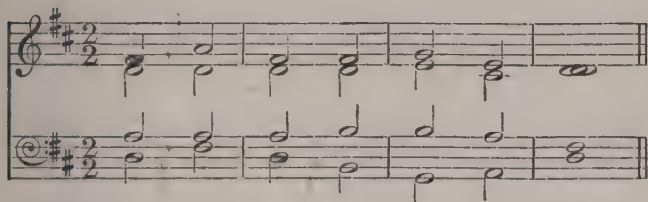
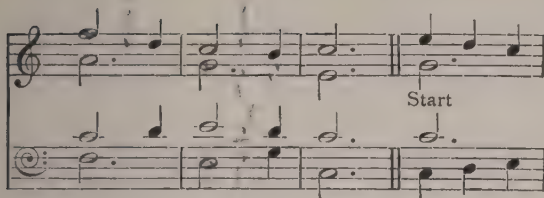
11. Exercises.

N.B.—Do not quit two unessential thirds or sixths in contrary motion.

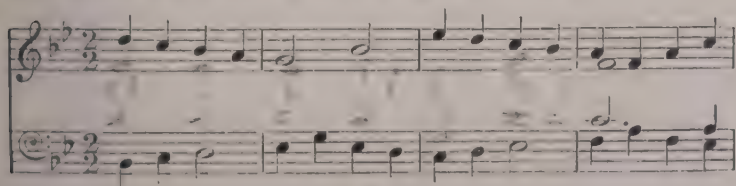
(1) Re-write the following sections, introducing passing notes in the parts where appropriate :

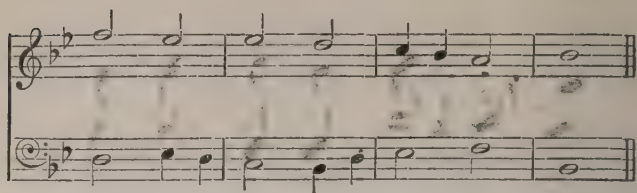
Ex. 121.



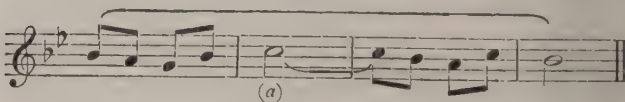
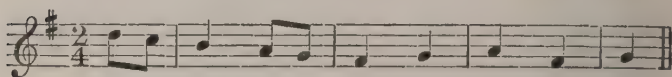
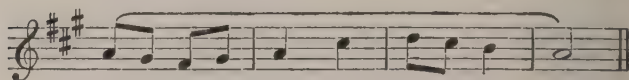
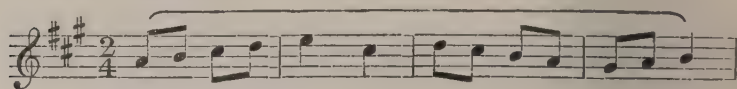


2. Add parts for A. and T. Treat all unaccented crotchets approached and quitted by step as passing notes.



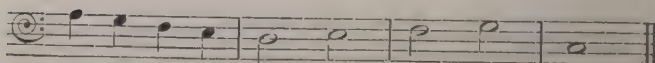
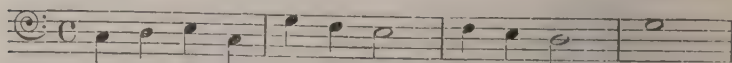


3. Harmonize the following for S. A. T. B. (add passing notes here and there in the added parts). Unaccented quavers approached and quitted by step are passing notes.



(a) Keep up quaver movement in some of the parts.

4. Add parts for S. A. T. :

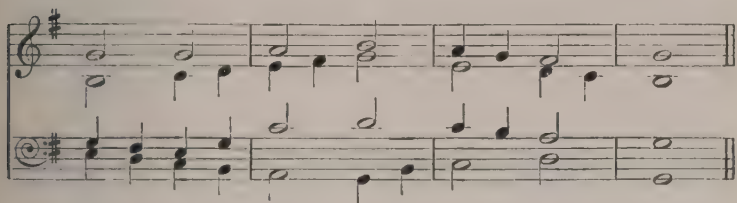
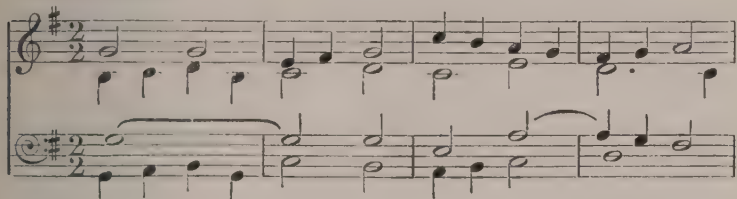


5 — 3 — — — 5 6 6 5 6 5 8 7

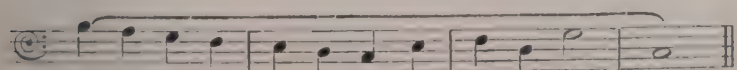
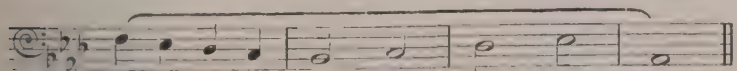
6 — — — 6 5 — — — 8 7 8 — 7
5 4 3 — — — 5 4 3 — — —
3 4 5 — — — 3 4 5 — — —

A horizontal line means that the sounds indicated by the figures preceding it are to be retained so long as the line is continued. If the chord or use of unessential notes require no figures, the line starts with the note bearing the $\frac{5}{3}$.

5. Figure the bass of the following fully in accordance with the added parts :



6. Add S. to the following basses ; figure them, treating appropriate crotchets as passing notes : maintain a fairly even flow of crotchet movement.



CHAPTER IX

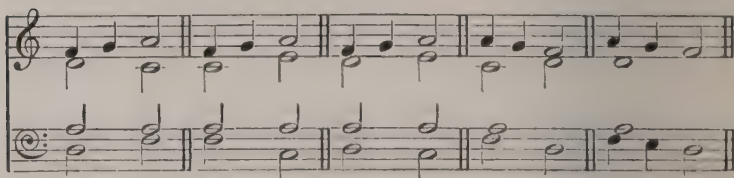
UNACCENTED DIATONIC PASSING NOTES. MINOR KEYS

1. THE necessity of avoiding the melodic interval of the augmented second between the sixth and seventh degrees of the harmonic minor scale causes some curious irregularities.

(a) The minor seventh of the scale of the tonic is used both as an *ascending* and descending passing note when using chords IV and VI.

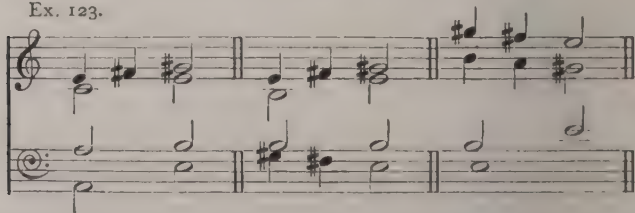
Ex. 122.

A minor.



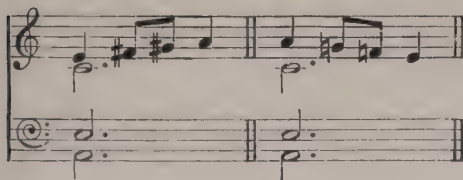
(b) The major sixth of the scale of the tonic is used not only as an ascending passing note over chords I and V, but also as a descending passing note between two positions of V.

Ex. 123.



2. Two passing notes in succession can be used over I and VI with the same limitations as in the major key.

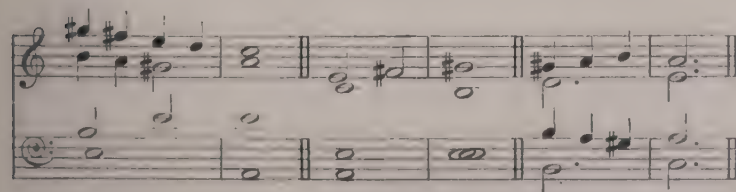
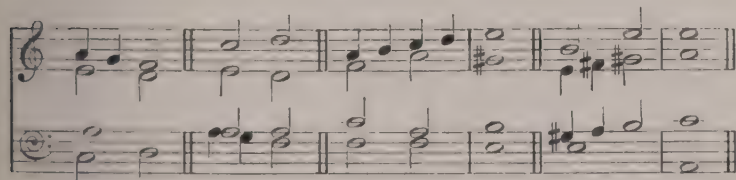
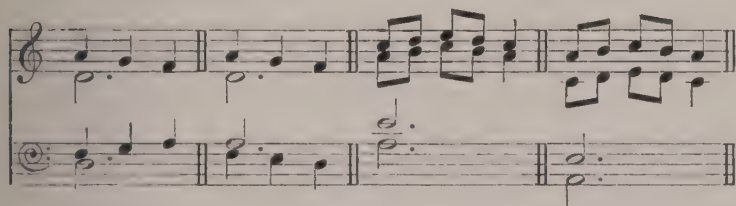
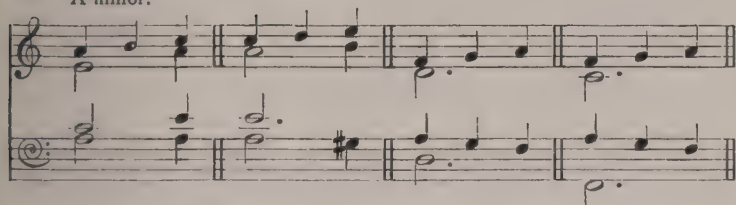
Ex. 124.

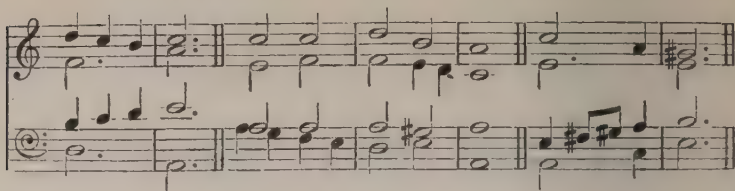


3. Ear-tests.

Ex. 125.

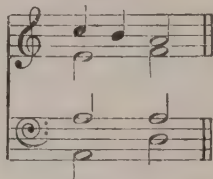
A minor.





4. The ninth of a chord descending to the fifth of the next chord is ugly if foreign to the scale of the second chord (harmonic form).

Ex. 126.

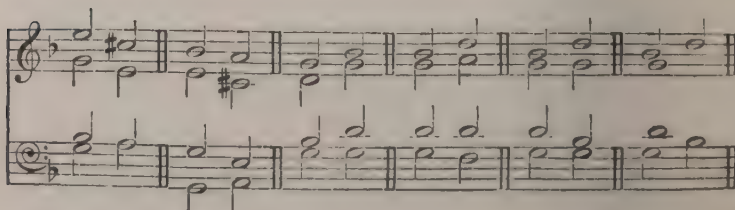
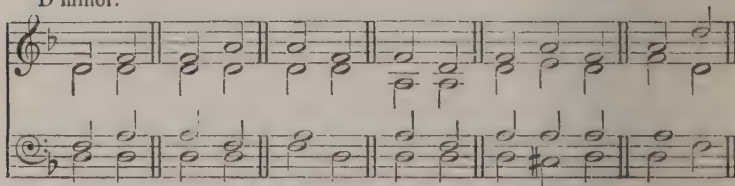


5. Exercises.

(1) Re-write the following, adding appropriate passing notes :

Ex. 127.

D minor.



[illegible]

(2) Add parts for A. T., adding passing notes here and there:

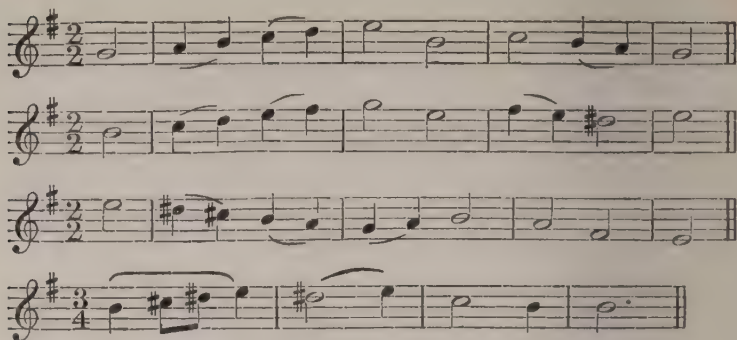
The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/2 time signature. It contains a melody of eighth and quarter notes. The bass staff begins with a bass clef, the same key signature, and time signature, and contains a bass line of quarter and eighth notes. The second system continues the melody and bass line. Below the bass staff, the number '6' is printed, indicating the end of the first part of the song. The title 'THE ROSE TREE' is printed in all caps at the bottom of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bass line is written in bass clef with the same key signature and time signature. The melody consists of eighth and quarter notes, while the bass line consists of half notes. The piece ends with a double bar line and a repeat sign.

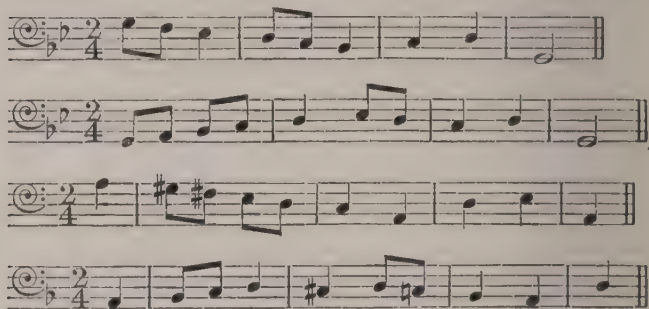
A musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written on the top staff, and the accompaniment is on the bottom staff. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The melody starts on a G4 note, moves to A4, B4, and then C5. The accompaniment starts on a G3 note, moves to A3, and then B3. The second system continues the melody with D5, E5, and F#5, and the accompaniment with C4, B3, and A3. The score ends with a double bar line.

(3) Harmonize the following for S. A. T. B., adding appropriate passing notes :

Handwritten musical notation for 'The Rose Tree' in G major, 2/2 time. The first system shows the first four measures of the melody. The second system shows the next four measures, including a key signature change to one sharp (F#) in the fifth measure.



(4) Figure the following basses, and add parts for S. A. T.:



(5) Add parts for A. T.:

Two sets of musical staves for parts 4 and 5. Each set consists of a treble staff and a bass staff. The bass staves include figured bass notation (numbers and accidentals) for the left hand.

Part 4: The bass staff has the following figures: 8 9 5 / 3 4 3, 6 — —, 6 — 8 7, 5 4 # / # 9 8 —.

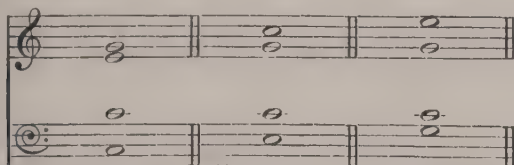
Part 5: The bass staff has the following figures: 8 9 5 / # 4 #, — —, 6 —, 6 6 5 8 — 7.

CHAPTER X

THE CHORD OF THE SIX-FOUR

1. THE second inversion of the common chord is called the chord of the six-four, because it consists of a bass note, its fourth and sixth. It is figured $\frac{6}{4}$.

Ex. 128.



Root position. 1st inversion. and inversion.

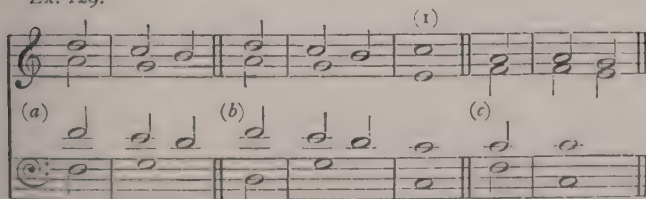
2. This chord is very restricted in its use, and it can only be employed upon certain degrees of the scale. It will be best to consider the chord under classified headings.

3. (a) *Cadential six-four.*

This is only used on the dominant and tonic notes.

It resolves into a $\frac{5}{3}$ on the same bass note,
 the sixth falls to the fifth,
 the fourth „ third,
 the bass note is doubled in both chords.

Ex. 129.

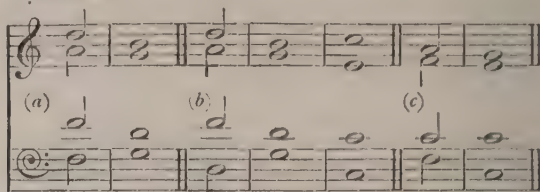


6 6 5 6 5 6 5
 4 4 3 4 3 4 3
 (1) or vi.

It will be felt that in all these cases the sixth and fourth are

appoggiaturas of the fifth and third. The six-fours are decorative, and are harmonic embellishments of:

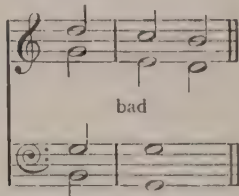
Ex. 130.



Thus they are decorative forms of the half, perfect, deceptive, and plagal close.

In these cases the bass of the six-four cannot be approached by leap from an inversion of another chord.

Ex. 131.

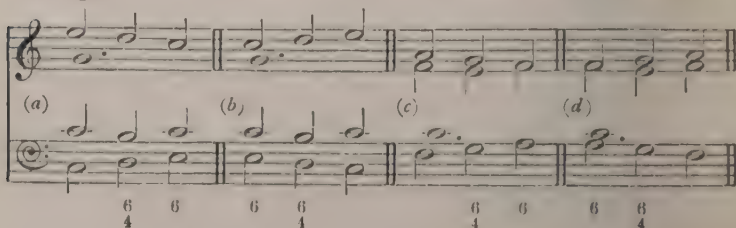


In the half and plagal closes the $\frac{6}{4}$ decorates the final chord, in the perfect and false closes the $\frac{6}{4}$ decorates the penultimate chord; and it must be more strongly accented than the succeeding $\frac{5}{3}$. (Ic = second inversion of tonic chord.)

4. (b) *Passing six-four.*

This is only used as an intermediate chord between Ia and Ib, or vice versa, and between IVa and IVb, or vice versa. The soprano takes the same notes as the bass in the reverse order.

Ex. 132.



At (a) and (b) it is always preferable to use a $\frac{6}{3}$ on D rather than a $\frac{6}{4}$, if the choice is left to the student.

Ex. 133.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a melody of eighth notes. The key signature has one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The melody in both staves is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The system ends with a double bar line.

5. (c) *Auxiliary six-four.*

In this the bass remains stationary; and a $\frac{6}{4}$ is used between two statements of the $\frac{5}{3}$ on the same bass note.

This use is confined for the present to tonic and dominant basses.

Ex. 134.

Musical notation for Exercise No. 60. The top staff is in treble clef and contains two measures of music. The first measure has three eighth notes (G4, A4, B4) and the second measure has three eighth notes (C5, B4, A4). The bottom staff is in bass clef and also contains two measures. The first measure has two dotted half notes (F3, C4) and the second measure has three quarter notes (D4, E4, F4). Below the staves are fingerings: for the first measure of each staff, fingers 5, 3, 6, 4, 5, 3 are indicated; for the second measure, fingers 5, 3, 6, 4, 5, 3 are indicated.

6. (d) *Arpeggio six-four.*

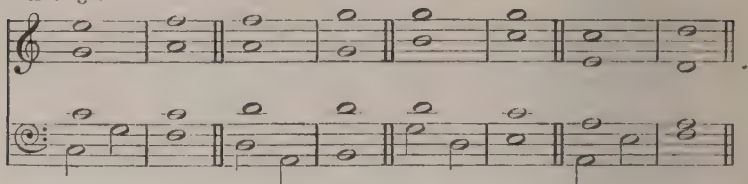
In this case the bass moves to the six-four from the root position or first inversion of the same chord. If it proceed on to the root position or first inversion again, the bass is free to move as from that note. If, however, the bass move from the second inversion to another chord, it must proceed by step to another $\frac{5}{3}$ or $\frac{6}{3}$.

Ex. 135.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains four measures of music, each with a single half note. The notes are G4, A4, B4, and C5. The lower staff is in bass clef and contains four measures of music. The first measure has a quarter note G2, followed by a quarter rest. The second measure has a quarter note A2, followed by a quarter rest. The third measure has a quarter note B2, followed by a quarter rest. The fourth measure has a quarter note C3, followed by a quarter rest.

The six-four of I, II, IV, V, and VI can be thus used :

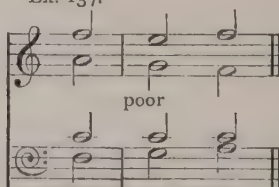
Ex. 136.



7. Observe the following points :

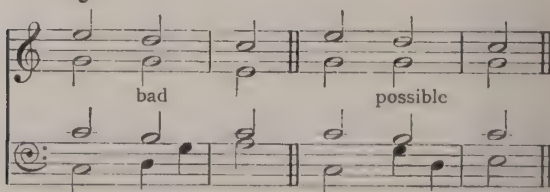
(a) Do not use the $\frac{6}{4}$ on the strong accent unless resolving into a $\frac{5}{3}$ on the same bass note.

Ex. 137.



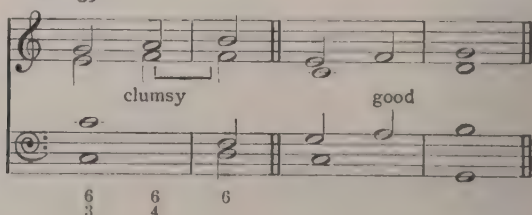
(b) Do not use the $\frac{6}{4}$ as the first position of a chord.

Ex. 138.



(c) Do not use the $\frac{6}{4}$ as the last chord upon a bass note, unless both the sixth and fourth move on to new harmony notes.

Ex. 139.



In this case regard the fourth and sixth as passing notes, and treat the bass as from the previous concord.

8. Consecutive six-fours may be used in two cases :

(a) When the bass is a broken form of the harmony of a passing six-four.

Ex. 140.

(b) When a passing six-four between I^b and I^a is followed by an appoggiatura $\frac{6}{4}$ to I^a .

Ex. 141.

(a) Plain form.

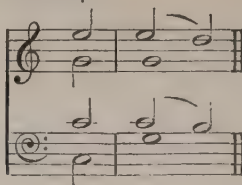
(β) Double appoggiaturas.

(γ) " " written as played.

9. The various examples of the different kinds of six-four should be used as ear-tests. The student should be sparing in the use of the six-four chord.

10. When the cadential six-four is used it may be preceded by another position of the same chord on the previous weak accent. The student should think out for himself the reason for this.

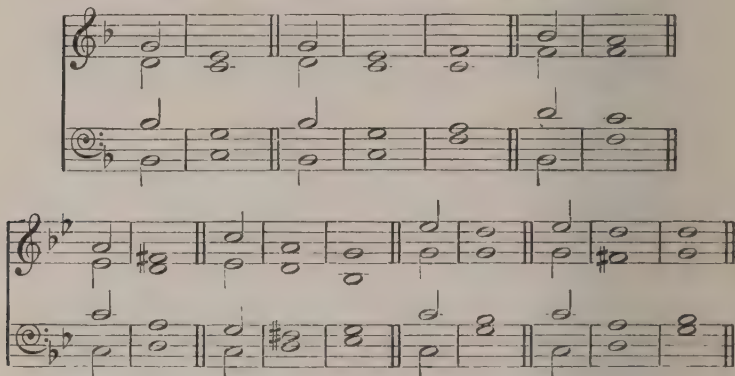
Ex. 142.



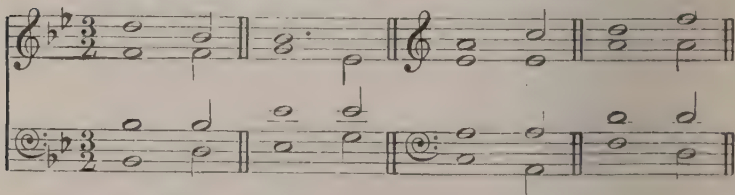
II. Exercises.

Ex. 143.

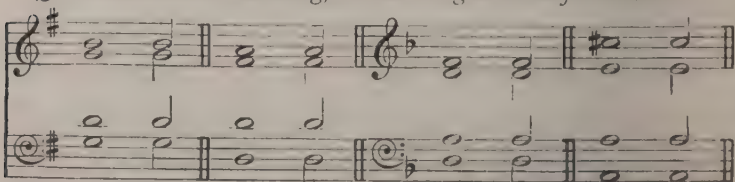
(1) Re-write the following, adding cadential six-fours :



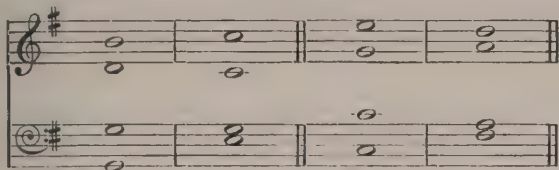
(2) Re-write the following, adding passing six-fours :



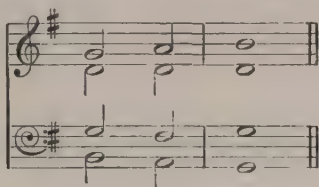
(3) Re-write the following, introducing auxiliary six-fours :



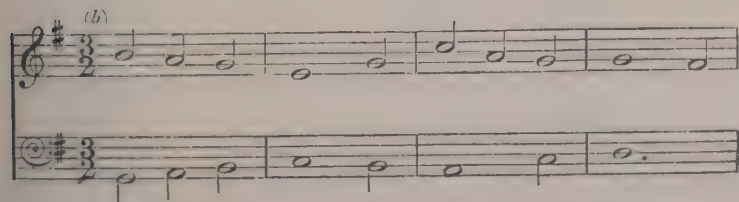
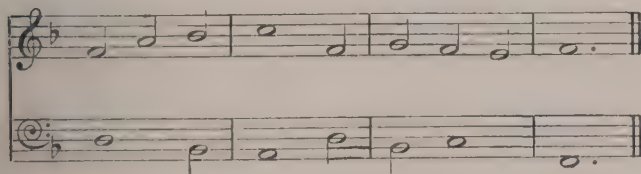
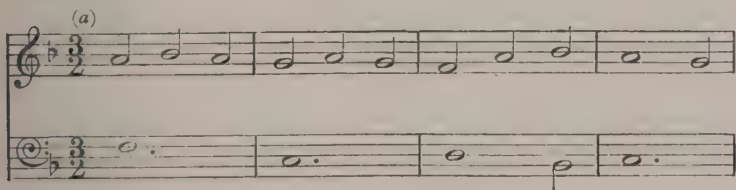
(4) Add arpeggio six-fours in the bass :

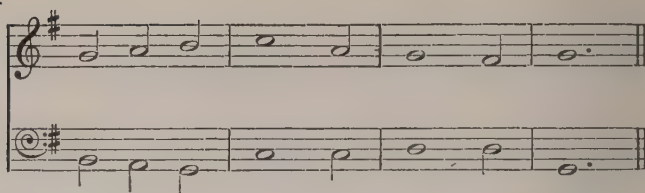


(5) Add another six-four to the following :

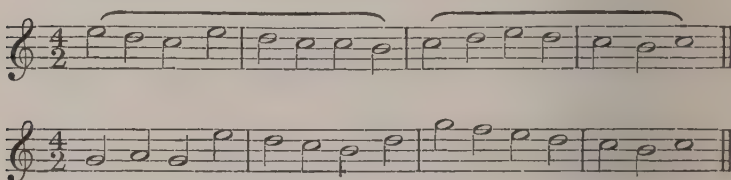


(6) Add parts for A. and T., taking care to use the six-four correctly :

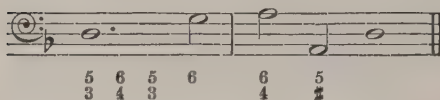




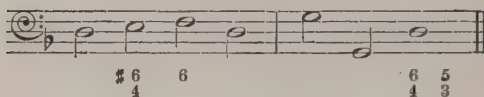
(7) Harmonize the following for S. A. T. B. :



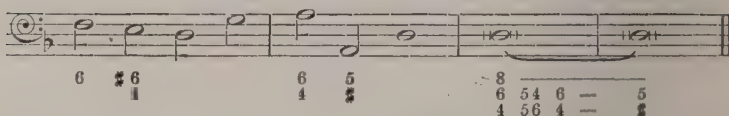
(8) Add parts for S. A. T. :



5 6 5 6 6 5
3 4 3 4 4 #

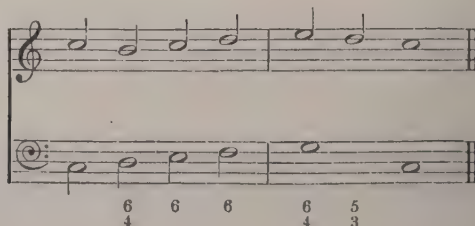


6 6 6 5
4 4 4 3

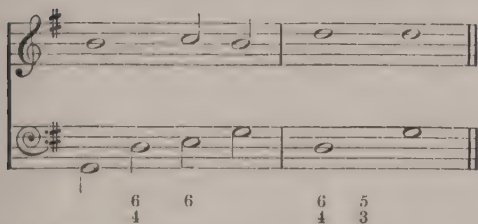
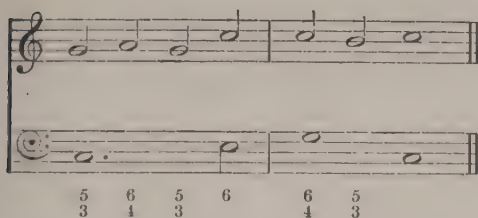


6 # 6 6 5 8 6 5 4 6 5
4 4 4 4 4 4 5 4 4 5

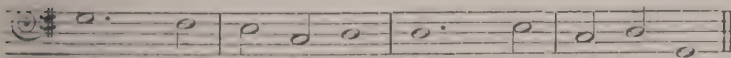
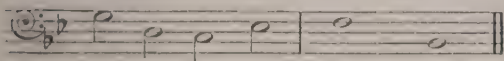
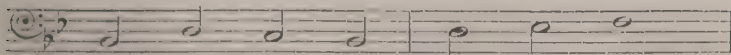
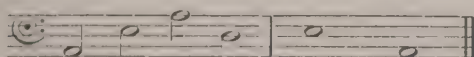
(9) Add A. and T. :



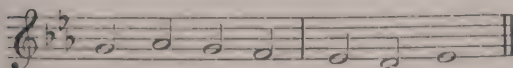
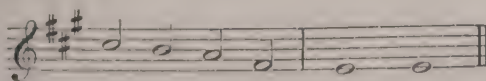
6 6 6 6 5
4 4 4 4 3



(10) Add S. A. T. to the following unfigured basses :



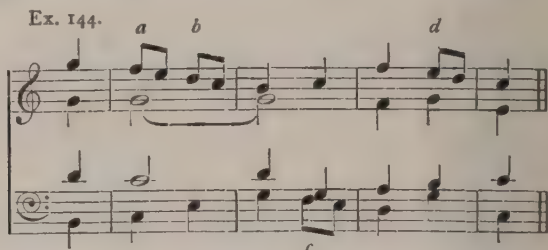
(11) Add A. T. B. :



CHAPTER XI

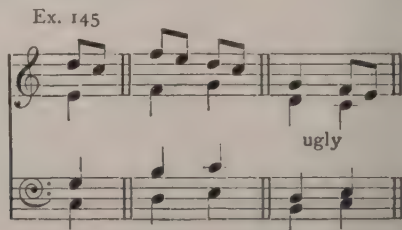
ACCENTED PASSING NOTES

1. SOMETIMES passing notes, instead of being struck alone between the chords, are struck with the chords and then resolve into them.



In the above example, *a*, *b*, *c*, and *d* are accented passing notes.

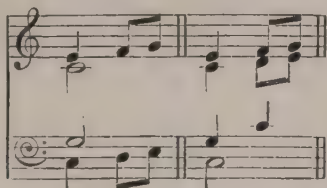
2. Do not strike the discord against the note into which it resolves except (*a*) the latter be in the bass, (*b*) by contrary and conjunct movement. The second exception should be rarely used. The fourth struck against the third of the chord is very harsh, and should be avoided.



3. Accented passing notes are best in effect descending. They should be rarely used in the bass.

The only accented passing notes ascending used in this chapter will be in parallel thirds between the third and fifth, and root and third of the same chord, or with two parts using the same passing note in contrary motion (Ex. 147).

Ex. 146.

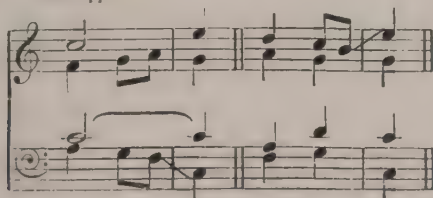


4. When the choice of harmony is left to the student, he must select as essential notes those that give the best progressions.

For example, at *c* in Ex. 144, if F had been chosen as the harmony note, *Va* to *IVa* is poor as compared with *Va* to *Ib*.

If the given part leap from the second of two conjunct quavers, obviously the second is the harmony note.

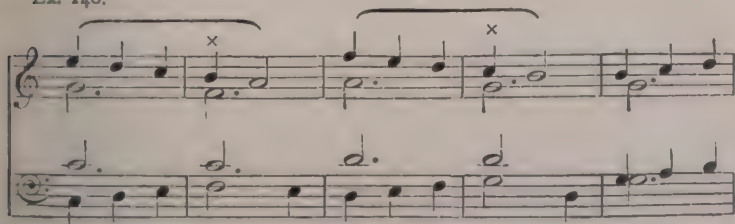
Ex. 147.

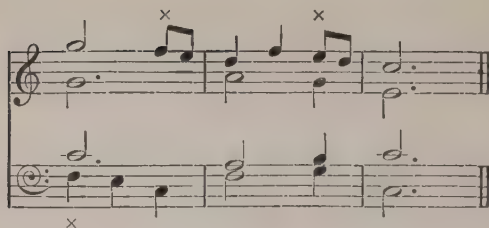


No one with any musical sense would harmonize both quavers.

5. The student must get into the habit of mind of regarding many accented notes as being unessential.

Ex. 148.





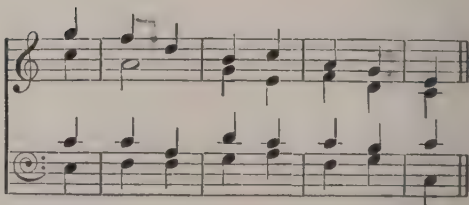
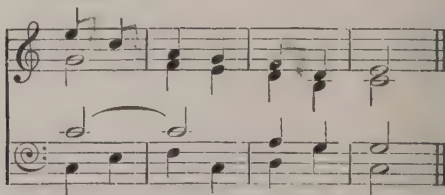
6. The examples may be used as ear-tests.

Students should name or take down (*a*) the soprano part, (*b*) the bass, and then should name the chords, and if possible add the inside parts.

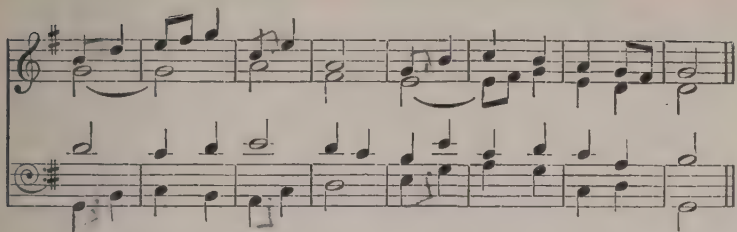
7. Exercises.

(1) Add accented passing notes in the soprano part of the following :

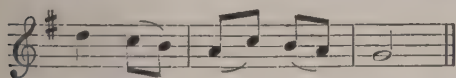
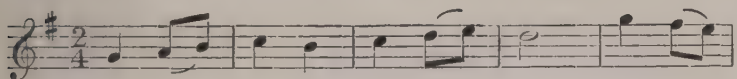
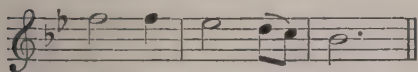
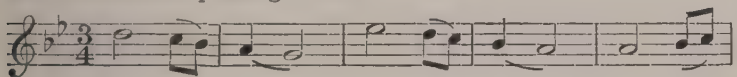
Ex. 149.



(2) Add ascending accented passing notes in soprano and bass (in parallels): see Ex. 146.

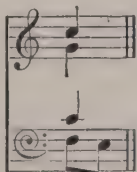


(3) Harmonize the following, using some accented quavers and crotchets as passing notes :

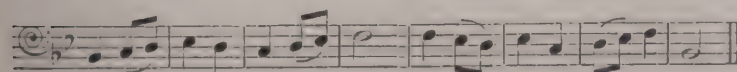


(4) Figure the following basses, and add soprano part.

The figures below a note show the actual intervals written above that note :



5 —
2 —

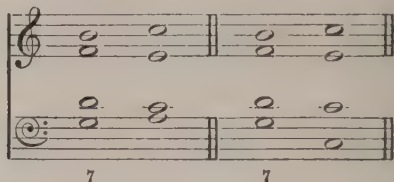


CHAPTER XII

THE CHORD OF THE DOMINANT SEVENTH

1. IF the minor seventh from the root be added to chord V, we produce the chord of the dominant seventh. It is figured 7 (*Va* 7). It is the same in both the major and minor key.

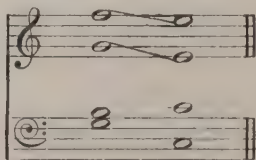
Ex. 150



The seventh is a discord and must proceed one step downwards in the next chord. It therefore resolves into *Via* or *Ia* from the root position.

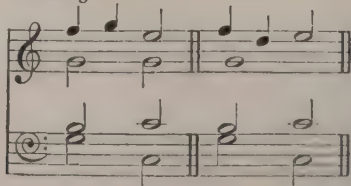
2. No two parts may proceed in similar motion from a seventh to an octave.

Ex. 151.



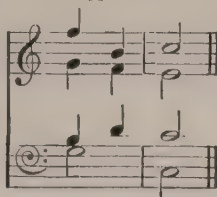
3. The seventh may be ornamentally resolved by proceeding first to some other factor of the chord. The fifth of the chord may be omitted.

Ex. 152.



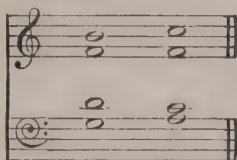
4. The resolution of the seventh may be transferred to some other part. In that case the part that originally had the seventh must fall.

Ex. 153.



5. Exceptionally, the seventh may remain to be a part of another chord.

Ex. 154.



6. As there are four notes in the chord, there are three inversions. They are given below with their resolutions. They all resolve on to the tonic chord.

Ex. 155.

1st inversion.	2nd inversion.	2nd inversion.	3rd inversion.
6 5	4 3	4 3	4 2 6

Note (a) $\frac{6}{5}$ stands for $\frac{6}{5} \frac{3}{3}$.

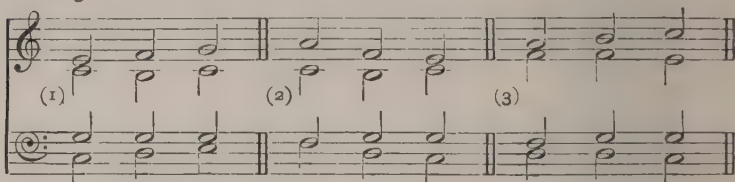
(b) $\frac{4}{3}$ „ $\frac{6}{4} \frac{3}{3}$.

(c) $\frac{4}{2}$ „ $\frac{6}{4} \frac{2}{2}$.

(d) In the second inversion the seventh may rise a step in parallels with the bass.

(e) The bass of the second inversion is under the same restrictions as the bass of a six-four. But this $\frac{6}{3}$ can be used in a less restricted way than the plain $\frac{6}{4}$ of the dominant.

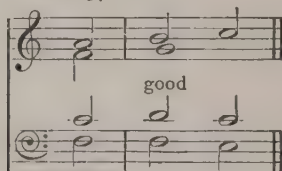
Ex. 156.



(2) and (3) are examples. The bass of a second inversion may be approached by leap from the root position of another chord.

(f) The same bass note may be used weak to strong, if the strong note be the seventh of a new chord.

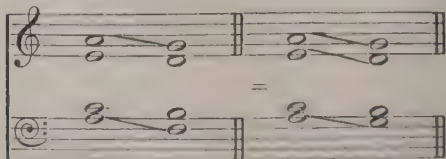
Ex. 157.



(g) The approach of the bass of the third inversion is under no restrictions except those of good taste.

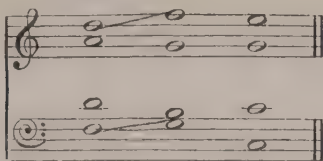
(h) Two parts should not approach the ninth (formed by the root and seventh) in similar motion.

Ex. 158.



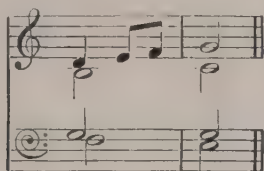
The seventh stands in place of the root. But the approach of the seventh in similar motion is not so objectionable.

Ex. 159.



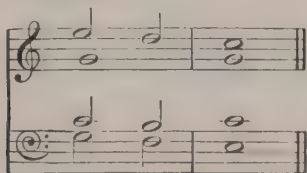
(i) The following idiom should be memorized:

Ex. 160.



(j) the $\frac{4}{2}$ forms a new way of following Ic.

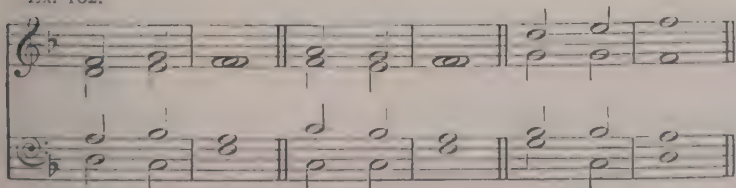
Ex. 161.

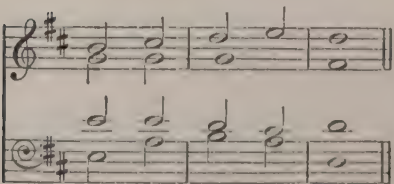
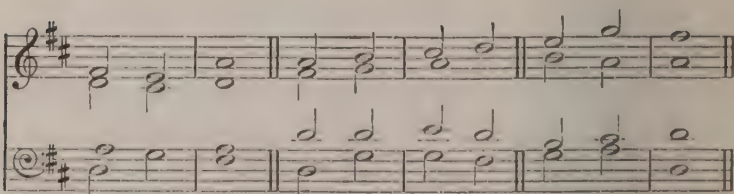
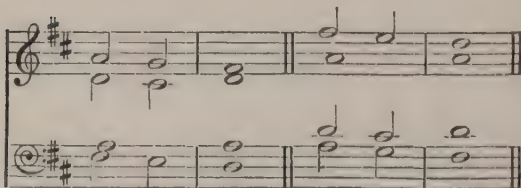
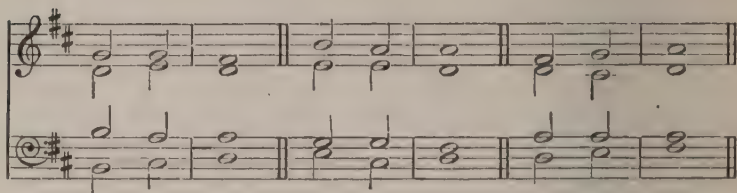
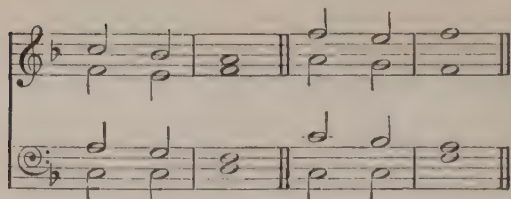


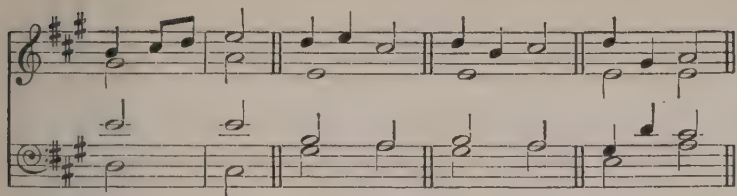
The fourths between the bass and tenor are good, the second fourth being augmented, and a substitution for a major third (G to B).

Ear-training.

Ex. 162.

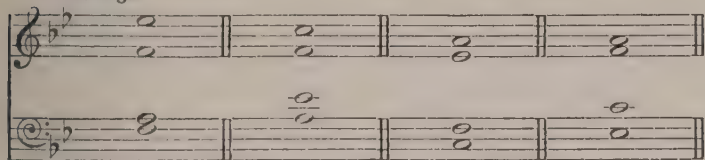




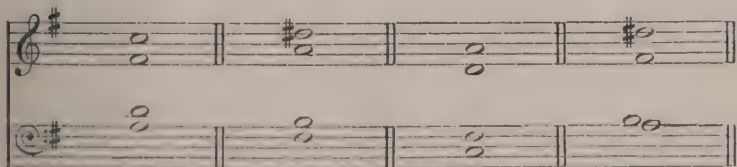
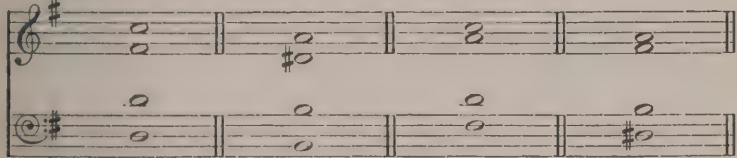
**Exercises.**

(1) Resolve the following chords :

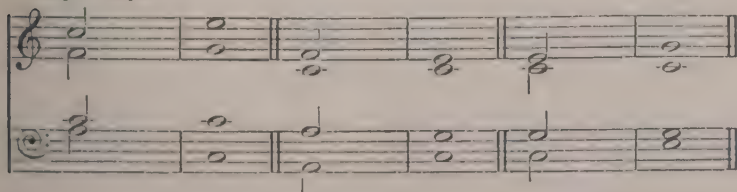
Ex. 163.

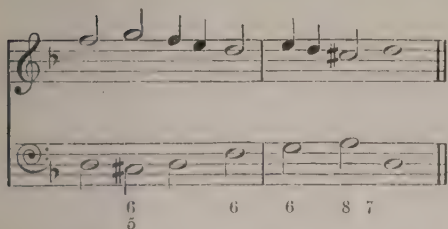


(2) Precede and follow these chords by one chord on each side :

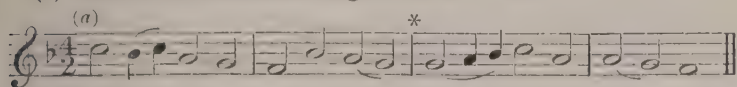


(3) In the blank spaces place chords of the dominant seventh :
Key C major.

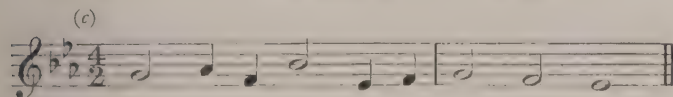
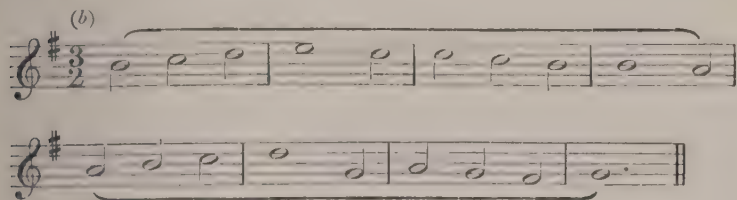




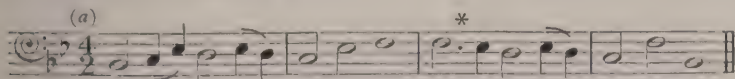
(6) Harmonize the following for S. A. T. B. :



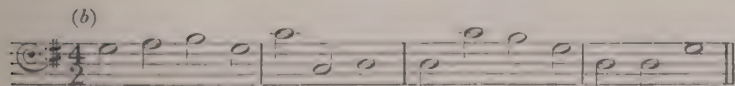
* Let the bass leap a seventh from C to B flat ; a part may do this in arpeggio of the same chord.



(7) Figure the following basses, and add parts for S. A. T. ; introduce some passing notes :



* Keep up movement on the accent.

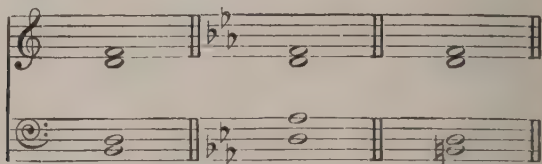


CHAPTER XIII

DIMINISHED TRIADS IN ROOT POSITION: AUGMENTED TRIADS IN ROOT POSITION AND FIRST INVERSION

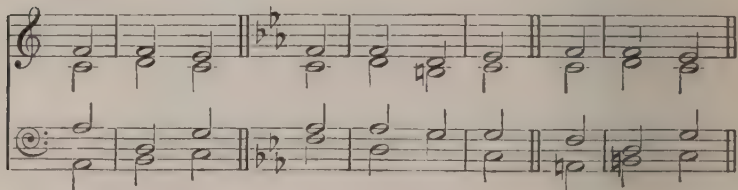
1. DIMINISHED Triads in root position occur on VII in the major key, and on II and VII in the minor key:

Ex. 164.



2. The diminished fifth from the bass is a discord and must occur in the same part in the previous chord. This is termed its preparation. It must resolve one step downwards into a concordance. VII α resolves into I α , and II α into V α .

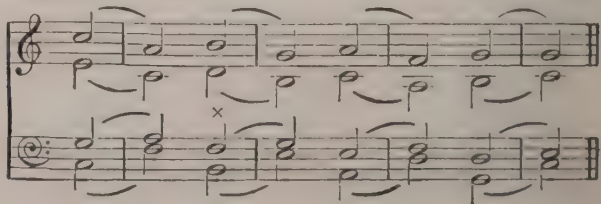
Ex. 165.



The diminished fifth must not be doubled.

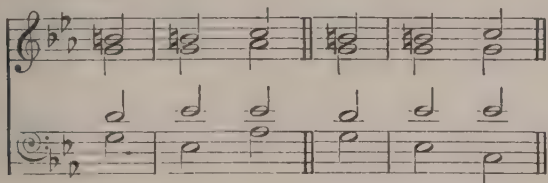
3. When VIIa in the major key occurs in the course of the repetition of a pattern called a sequence, it is free in its treatment.

Ex. 166.



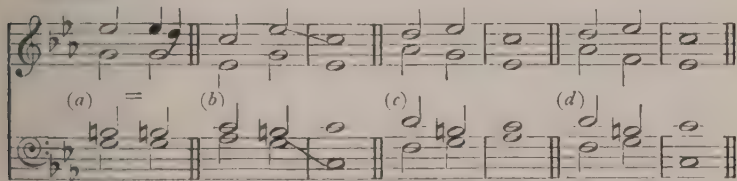
4. The augmented triad occurs on III in the minor key. The augmented fifth from the bass should be prepared, and resolve one step upwards (being the leading note) into chord I, or VI.

Ex. 167.



5. The first inversion should be treated as a dominant chord with the sixth displacing the fifth. The seventh may be added, but it must be sounded below the sixth. Here we have new harmony for the Perfect and False Cadences.

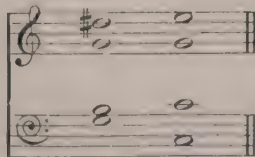
Ex. 168.



At (b) the exposed octaves are harmless, for obvious reasons.

6. If the E flat in this chord be enharmonically changed to D sharp, we have an augmented triad on the dominant in the major key.

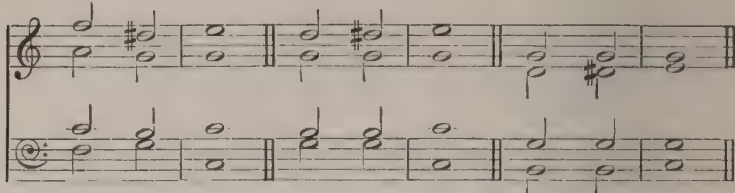
Ex. 169.



Here again D sharp is a substitution for D natural, but its tendency is to rise, not to fall.

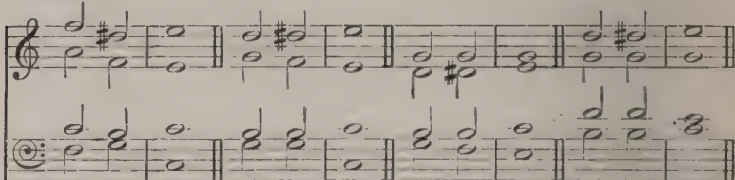
It is an example of a chromatically altered chord. Its use for the present will be limited to the following idioms:

Ex. 170.



The seventh may be added to the chord, but it must be sounded *below* the altered fifth.

Ex. 171.

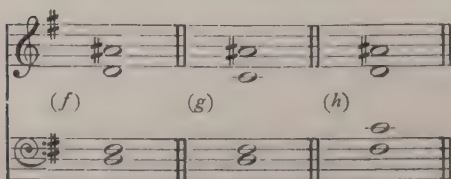
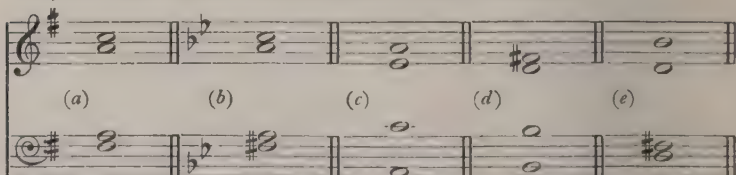


7. These chords should be very sparingly used, and it is sufficient for the present if the student understand their treatment.

Exercises.

Ex. 172.

(1) Write a chord on each side of the following:



(2) Add parts for A. T.:

First system of musical notation. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). The system consists of two staves. The treble staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass staff has a melody of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. There are double bar lines after the fourth and seventh measures. Below the bass staff, the numbers 6 and 6 are written under the eighth and ninth measures respectively.

Second system of musical notation. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). The system consists of two staves. The treble staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass staff has a melody of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. There are double bar lines after the fourth and seventh measures. Below the bass staff, the numbers 6, 5, 6, and 6 are written under the eighth, ninth, tenth, and eleventh measures respectively.

Third system of musical notation. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). The system consists of two staves. The treble staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass staff has a melody of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. There are double bar lines after the fourth and seventh measures. Below the bass staff, the numbers 6, 5, 7, 6, 6, and 7 are written under the eighth, ninth, tenth, eleventh, twelfth, and thirteenth measures respectively.

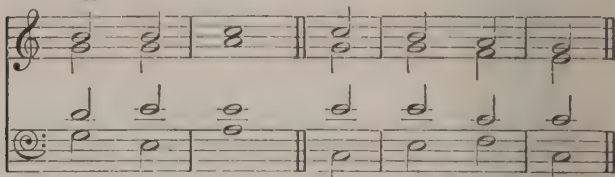
Fourth system of musical notation. Treble clef, key of D major (two sharps). Bass clef, key of D major (two sharps). The system consists of two staves. The treble staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The bass staff has a melody of quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. There are double bar lines after the fourth and seventh measures. Below the bass staff, the numbers 5, 6, 6, and 6 are written under the eighth, ninth, tenth, and eleventh measures respectively.

CHAPTER XIV

THE MEDIANT CHORD IN THE MAJOR KEY

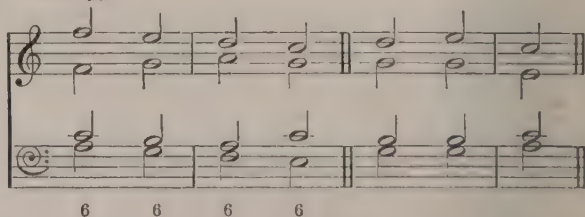
1. IN root position this chord should be preceded and followed by chords with which it has at least one note in common, except when used as a harmonization of the descending scale ; in this case it may be followed by IV α .

Ex. 173.



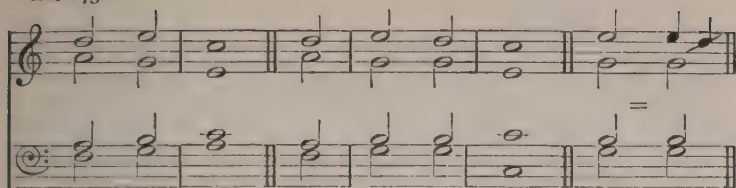
2. In the first inversion it may be preceded and followed (a) by a first inversion on either side, (b) or by chords with which it has at least one note in common.

Ex. 174.



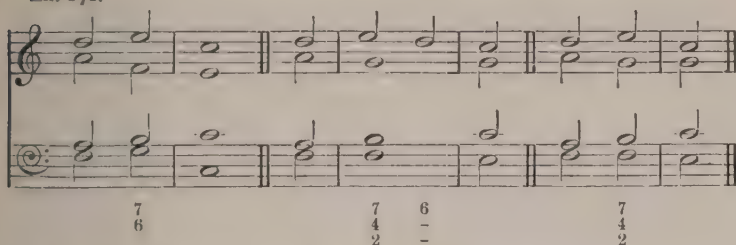
3. But the first inversion may also be regarded as the dominant chord in root position with the fifth displaced. And in this light it may be used wherever the dominant could be employed, with the proviso that the sixth resolve a step or a third downwards.

Ex. 175.



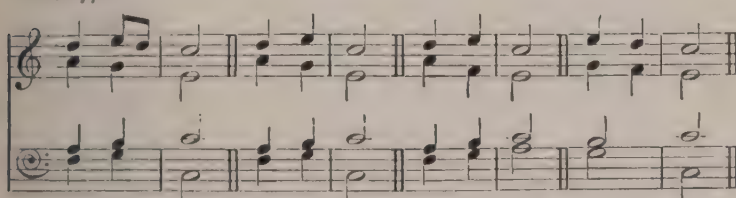
4. The seventh may be added, but it must be sounded below the sixth.

Ex. 176.



5. The chord with or without the seventh forms new harmony for the Perfect and False Cadences.

Ex. 177.

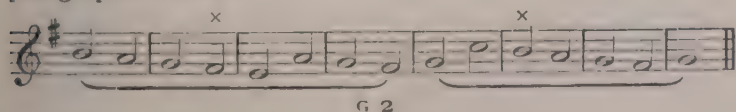


6. The above examples should be used as ear-tests.

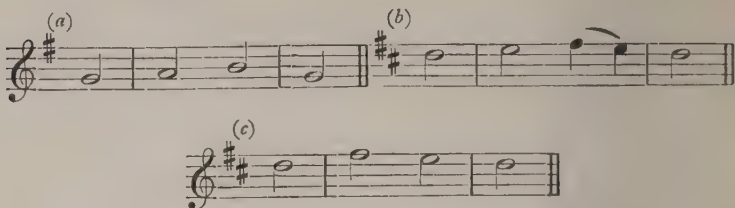
7. Exercises.

Ex. 178.

(1) Add parts for A. T. B., introducing IIIa and IIIb as in paragraphs 1 and 2:



(2) Add parts for A. T. B., introducing *IIIb* as a variation of dominant harmony:



(3) Introduce various uses of the mediant in the blank spaces, and fill in the harmony:

Exercise (3) consists of two musical staves. The first staff, labeled (a), is in B-flat major (two flats) and contains two measures of music. The second staff, labeled (b), is in D major (two sharps) and contains two measures of music.

CHAPTER XV

AUXILIARY NOTES

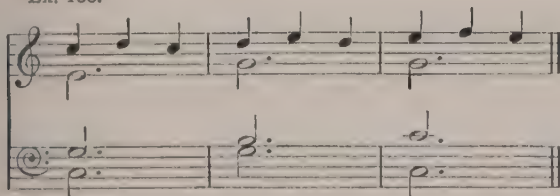
1. An unessential note taken by step between two statements of the *same* harmony note is termed an auxiliary note.

Ex. 179.



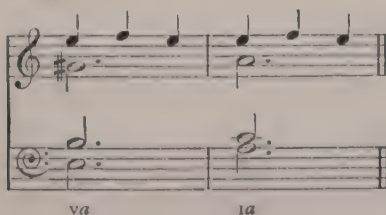
2. Upper auxiliary notes, i. e. those lying above the harmony notes they connect, are diatonic. Avoid those above the fifth of II and root of III.

Ex. 180.



3. In the minor key use the harmonic minor scale in writing upper auxiliary notes over V and I.

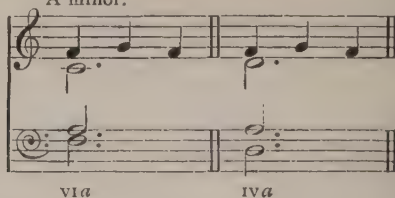
Ex. 181.



The minor seventh of the scale is used as an upper auxiliary note.

Ex. 182

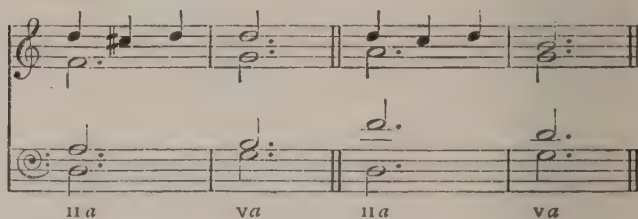
A minor.



4. Lower auxiliary notes :

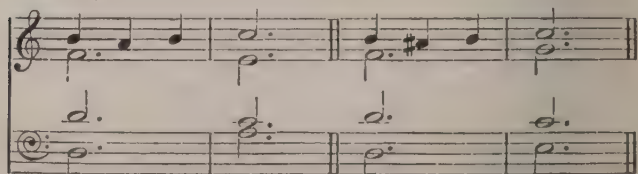
(a) That below the root should be at the distance of a semitone from such note, unless in the next chord the harmony note leaps down a third, in which case the auxiliary note may be diatonic.

Ex. 183.



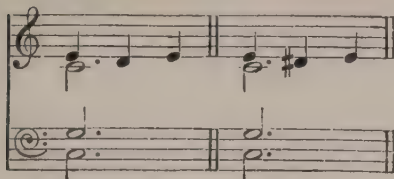
(b) Lower auxiliary notes of roots of diminished triads may be a tone or semitone below the root.

Ex. 184.



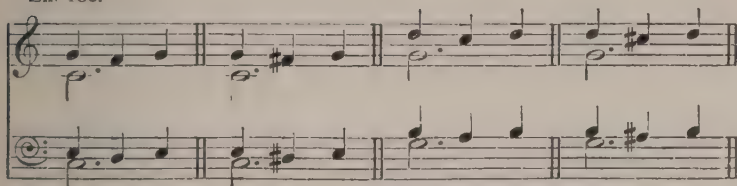
(c) The auxiliary note below the major third of a chord may be a tone or semitone from such note.

Ex. 185.



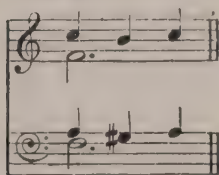
(d) The auxiliary note below the fifth of the root must be at the distance of a semitone, except when combined with that of the third. When the third is major, the fifth follows its procedure.

Ex. 186.



Except over IV, when *both* should be a semitone below.

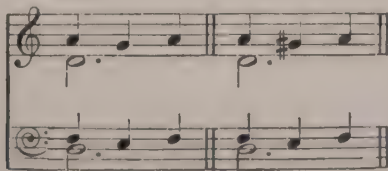
Ex. 187.



IV

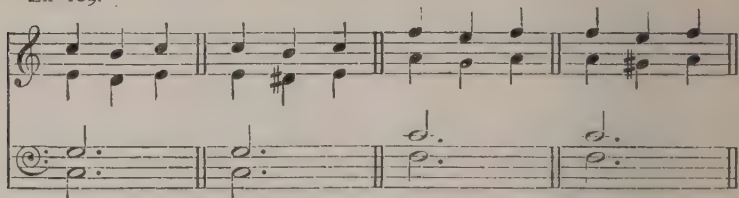
When the third is minor, the lower auxiliary note of the fifth may be either at the distance of a tone or semitone.

Ex. 188.



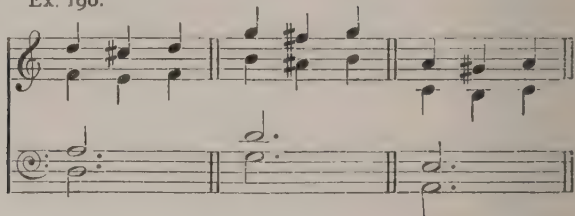
(e) When the lower auxiliary note of the root is combined with that of the third, if the former is diatonic the latter may be a tone or semitone below.

Ex. 189.



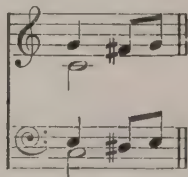
When the former is chromatic, the auxiliary note of the third must be a semitone below.

Ex. 190.



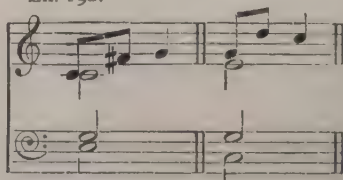
5. Auxiliary notes may be accented.

Ex. 191.



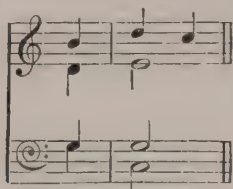
6. An auxiliary note, that is an unessential note a step above or below a harmony note, may be approached by leap.

Ex. 192.



When such a note is accented, it is called an *appoggiatura*.

Ex. 193

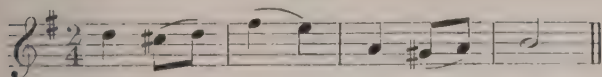
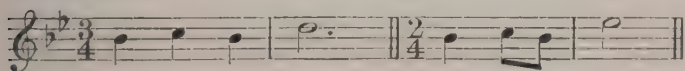
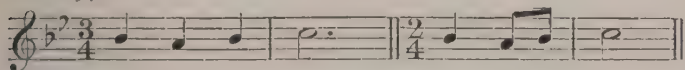


7. The examples may be used as ear-tests.

8. Exercises.

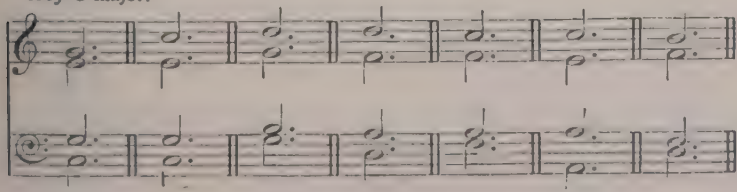
(1) Harmonize the following, regarding appropriate notes as being auxiliary :

Ex. 194.



(2) Re-write the following chords, adding any auxiliary notes you deem musical :

Key C major.



(3) Re-write the following, introducing auxiliary notes in the soprano and other parts (except bass) :

(a)

(b)

(c)

(4) Write all the chords in D minor that you know, and decorate them in appropriate ways with auxiliary notes.

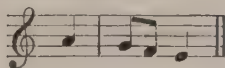
APPENDIX

PART I, CHAPTER XI

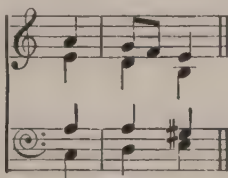
ADD:

Suppose a melody in the minor key contained the following progression:

Key A minor.



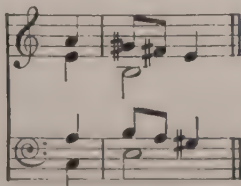
and it be intended to avoid modulation, the $G\sharp$ must be treated as an accented passing note:



For

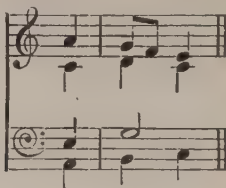
(a) it is inartistic to harmonize both G and F, as they are notes of short duration;

(b) $G\sharp$ is only used as a harmony note to reach $F\sharp$, a harmony note. If, therefore, G were the harmony note, and F the passing note, there would be no reason for substituting $G\sharp$ for $G\sharp$.

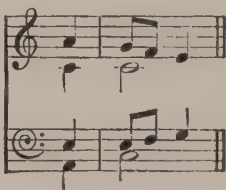


If the progression occurred after the first phrase, and if modulation were available, the following would be correct :

Modulation to C major.



It is not to be inferred from this that the following is incorrect :



But it must be understood that it is modal harmony (see *Evolution of Harmony*, Chap. II), and not a proper harmonization of the minor scale.

